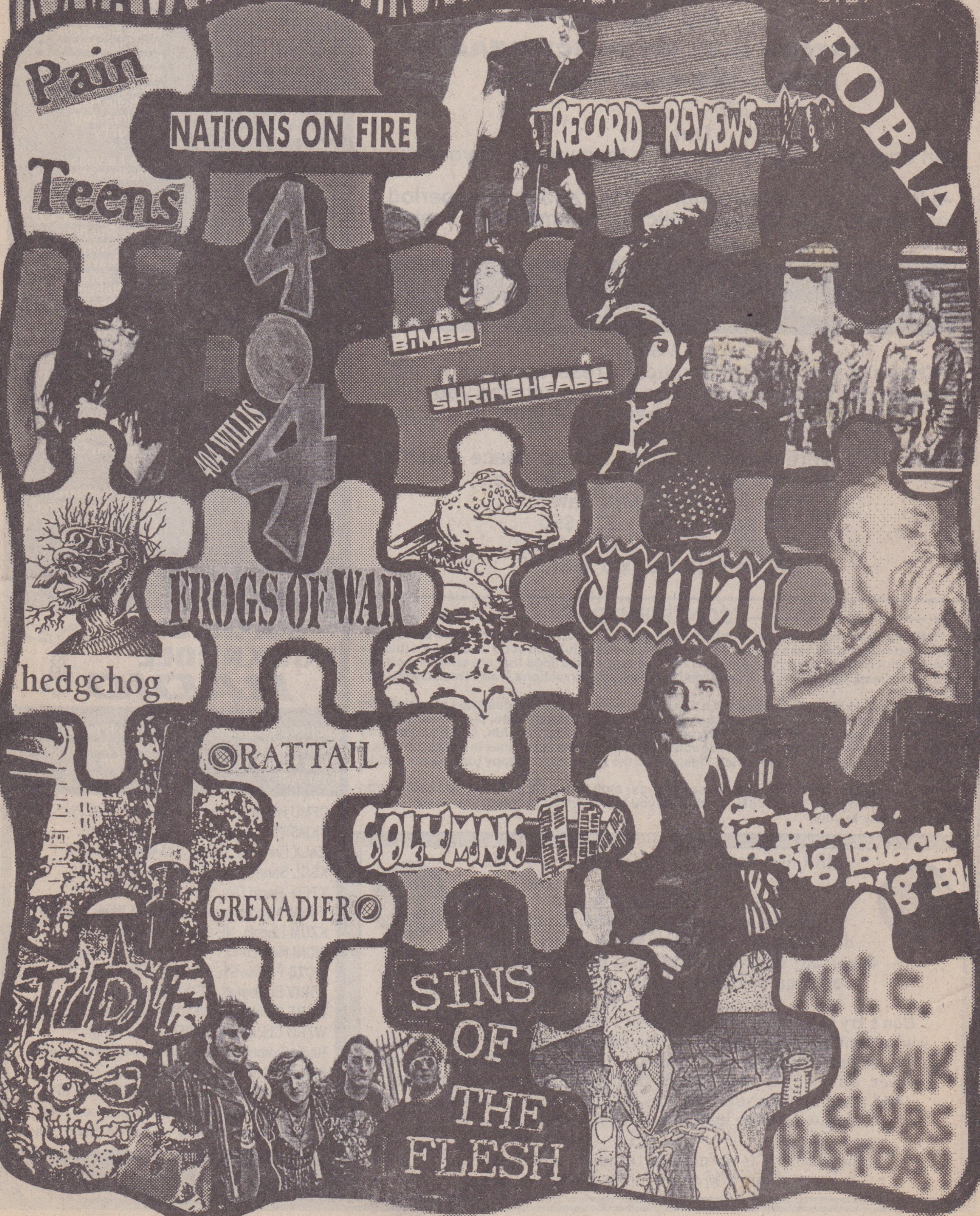
MAXIMUMROCKNROLL

No. 112
Sept '92
$2.00



MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

UH OH!
YET ANOTHER MRR AD POLICY CHANGE!!
BEGINNING NEXT ISSUE!!!

Due To:

- an ongoing inability to service those many of you who need ads
- a lengthy (and increasing) backlog and waiting period
- an abuse of 1/2 page ad policy by submitting too many one-item ads

We Must:
Eliminate 1/2 page ads beginning issue #113

This Means:

- Those of you who automatically reserve 1/2 page ads should get in touch and let us know what size you now want saved every issue or whether you want to discontinue advertising
- Periodic advertisers should call and get space saved in advance till the backlog subsides

New Ads Sizes And Rates:
1/3 square: (5" x 5"): $50
1/3 long (2 1/2" x 10"): $40
1/6 page (2 1/2" x 5"): $25

CONTRIBUTORS

MRR is always looking for contributions (scene reports, interviews, news features, articles, letters), and we have a neato scanner that can read stuff you send us and put it into the computer, but it needs your help. Our scanner can only read things that are crisp and clearly typed, and at least 10 pt type size. It can't read hand-written corrections. It can't read low-quality photocopies.

If you need to make corrections, it helps to use a photo blue pen designed especially for layouts--the light blue is invisible to a scanner (or a xerox machine). Also, please don't type in all capitals because then we have to re-type everything, and that's no fun. And if you can, try to follow the MRR format (songs titles in quotes, LP/EP titles, books & zines in italics, only local bands in all capitals in scene reports). This makes the shitworkers happy (or less miserable, anyway).

If you're using a computer, you can send in your stuff on a 3-1/2 inch disk--we can convert from any program (both Mac & IBM, as long as you tell us which program you used). We will return your disk to you.

MRR now has a Fax/Modem, (415)648-5816

MODEM

You are welcome to try sending in text documents from IBM or Mac formats, but it's important that you call us first by regular phone to arrange this. That number is (415)648-3561.

FAX

Don't try to send in text documents for us to publish, unless you're sending from a hi-resolution Fax machine. And don't send in lots of junk mail unless you don't care that we'll hate your guts forever. Do use it to send in info that you think we'll be needing. And don't send in your ads this way unless you really don't care what they look like and you're terribly late.

HOURS

The machine is on most afternoons and evenings, from about 1PM to midnight (Pacific time).

SHITWORKERS

Suzanne Bartchy, Mel Cheplowitz, Chris Dodge, Lali Donovan, Karin Gembus, Katja Gussmann, Harald Hartmann, David Hayes, George Impulse, Judge, Mick Krash, Ray Lujan, Mike Millett, Ms NP9330, Katy Odell, Natasha Riggins, Dave Seifert, Stephanie Silk, Steve Spinali, Cammie Toloui, Kevin Wickersham, Joel Wing, Jeff Yih, Jerry Booth, Brian Devereux, Joe Donohoe, Gardner Fusuhara, Walter Glaser, Lance Hahn, Michelle Haunold, Ayn Imperato, Kent Jolly, Jux, Mike La Vella, Timojhen Mark, Devon Morf, Neil Nordstrom, Mr Pagemaker 4.2, Bruce Roehrs, Harry Sherrill, Dave Stevenson, Martin Sprouse, Matt Wobensmith, Eric Wilson, Winni Wintermeyer, Tim Yohannan

CONTRIBUTORS

Mykel Board, Lawrence Livermore, Murray Bowles, Nick Rushworth, Mike Bullshit, Gan Golan, Ron Wilkerson, Liam Lunchtray, Jantsa, Andria Lisle, Greg R, Kamala Parks, Chris Alert, Ged, Hellin Kay, Ben Weasel, Sam McPheeters, Jeff Bale, Eric Bradford, Iain Ratcliffe, Christeen Curran, Zub, Des Jr, Jamie Kennard, Mike & Chrystyna, David Inquisition, Josh Andrews, Al Riddim, Nick Anarchie

MAXIMUM ROCKNROLL RADIO

Michelle Haunold, Radley Hirsch, Alisa Schulman, Last Will, Paula Hirsch, Kenny Kaos, Jon Von

- **CFMU** Hamilton, Ont 93.3FM Mon 11:59 PM
- **CKMS** Waterloo, Ont 94.5FM call station
- **KALX** Berkeley, CA 90.7FM Weds midnight
- **KSCL** Shreveport, LA 91.3FM Weds 10PM
- **KTEQ** Rapid City, SD 91.3 FM Thurs 9PM
- **KUNM** Albuquerque, NM 89.9FM Weds midnight
- **KZUM** Lincoln, NE 89.3FM Weds midnight
- **WCNI** New London, CT 91.1FM Sat midnight
- **WCXS** Fairfax Stn, VA 94.5FM Sun 8PM
- **WRUV** Burlington, VT 90.1FM Thurs 6PM
- **WYRE** Waukesha, WI 103.9FM Fri 8PM & Sun 9PM
- **WZRD** Chicago, IL 88.3FM Sun 3:30PM
- **Radio Pomme** Louviers, France 91.6FM Sat 5PM
- **A Slot** Helmond, Holland call station
- **Canal Sud** Toulouse, France 92.6FM Mon 6PM
- **4 ZZZ** Radio Brisbane, Australia Sat noon-2PM
- **Livewire Radio** Norwich, UK call stn (Univ E. Anglia)

RADIO STATIONS: MRR Radio shows are available for stations only. Requests for info should be on station letterhead. Contact us at the address on the next page.

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

SUBSCRIPTIONS:

• *U.S.:* available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00. Calif residents, it's $16.25.

• *Canada:* available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50 (US dollars).

• *Mexico:* available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50.

• *U.K.:* available from MRR/ PO Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.

• *Europe:* available from U.K. address above. Copies are $4.50 each/ 6 issue sub for $24.

• *Australia, Asia, Africa:* available from U.S. address below. Copies are $6.25 each/ 6 issue sub for $37.50 (US dollars).

• *South America:* available from U.S. address below. Copies are $4.50 each/ 6 issue sub for $27.00.

BACK ISSUES AVAILABLE:

Back issues #37, 43-52, 55-64 are $1.50 each ppd in U.S. ($1.65 in Calif), $2 Canada, $2.75 So America, $4.25 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Back issues 66-70, 72-76, 78, 80-100 (pts 1&2) are: $2.50 US, $2.75 Canada, $2.50 Mexico, $5.50 Asia/Australia, $3.00 So America. Back issues 101-110 (pts 1&2), 111 are as stated above in sub info. UK office only has issues 90-present. For earlier issues to UK & Europe, write MRR/US, cost is $5 per issue.

DEADLINES FOR NEXT ISSUE:

Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: backlog--call now!
Ad Copy In: Before 1st of month-- no later!!

AD SIZES AND RATES:

1/6 page: (2 1/2" x 5") $25
1/3 page: (2 1/2" x 10") $40
1/3 page: (5" x 5") $50
1/2 page: not available beginning with #113

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!!

COVER: Tim

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415)243-8230.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Ph: (415)648-3561/ Fax/Modem 648-5816

TOP 10

For what it's worth, here's some of the MRR crew's current Top 10 lists. Please send us your records (2 copies of vinyl, if possible—one for review and one for airplay), CD-only release, or cassette-only release.

SUZANNE BARTCHY
CONTROPOTERE-EP
REJUVENATE-Fuck You and Your Attitude-EP
SCREECHING WEASEL-Happy, Horny, Gay & Sassy-EP
HIATUS-I Don't Scare Easily-EP
EQUALITY-By All Means-EP
J CHURCH-This Song Is For Kathi-EP
DEFORMED CONSCIENCE-EP
LEATHERFACE-EP
THE VINDICTIVES-Ugly American-EP
DOGMA MUNDISTA-Cloudy Grey Skies-EP

CHRIS DODGE
MAN IS THE BASTARD-Sum Of The Men-LP
DISRUPT/RESIST-split EP
B-52's-Good Stuff-LP
NAPALM DEATH-Utopia Banished-LP
INCANTATION-Onward To Golgotha-CD
CAPITALIST CASUALTIES-Disassembly Line-LP
PHOBIA-All That Remains-EP
SCORN-Vae Solis-CD
DISRUPT/DISDAIN-split EP
RORSCHACH-live

DAVE SEIFERT
HEAD LIKE A HOLE-13-tape
OFFICER DOWN-EP
BLINDFOLD-Deprogrammers Do Not Exist-EP
SLUGHOG-EP
SKINNY DIPPING-CD
SCREECHING WEASEL-Happy, Horny, Gay...-EP
SLOV-Shrike Bones-CD
SEVERIN-Smash Hits-EP
NAKED AGGRESSION-CD
SONIC YOUTH-Dirty-LP

KARIN GEMBUS
HELL NO-LP/Riot Grrl-discussions
VOICE OF REASON-live & EP
Profane Existence-collective
SPORK-live & tape
DEMISE-live/Fake-zine
MEREL-EP
CHINO HORDE-live
UNWOUND-tapes
V/A-FMDCS-EP
BLOWIN' CHUNX-zine

WALTER GLASER
soot
ash
rubble
embers
carbon
smoke
fire
high temperatures
water damage
Red Cross (not the band)

MICHELLE HAUNOLD
HUMPERS-Hey Shadow-45/LYRES-Baby
SUPERCHARGER-Ice Pick-EP
J CHURCH-This Song Is For Kathi-EP
HOSS-It's Everywhere-EP/DIRTY LOVERS-Teenage..EP
FUCKERS-Block Party-EP
URGE OVERKILL-Stull-10"
SICK & WRONG-EP/CREAMERS-Stick It...LP
V/A-Can Of Pork-2xLP
LEATHERFACE-I want The Moon-EP
SAD AND LONELYS-Sit Up-LP

MICK KRASH
LUNGFISH-Talking Songs For Walking-LP
VOID-Condensed Flesh-EP
J CHURCH-This Song Is For Kathi-EP
FINE DAY-EP
MEREL-EP
ROCKET FROM THE CRYPT-Gold-EP
AMENITY-Breathe-EP
HELL NO-Skin Jpb-EP
SIDESHOW-live
LUCKY-EP

MIKE LAVELLA
V/A-Fuck you Mr. Spaceman-EP
MONOMEN-Remind Me-45
TRASHWOMEN-live
AMERICAN SOUL SPIDERS/SUPERSNAZZ-split EP
THEE HEADCOATS-I Can Destroy All your love-45
SUPERCHARGER-Icepick-45
JACKKNIFE-Kill-o-zap-EP
FLOP-We Are You-EP
V/A-Hell Beach Party-EP
SAD AND LONELYS-LP

TIMOJHEN MARK
FACEPULLER-Cranial Expansion Device-CD
HELLNATION-live/DOWNFALL- It's Not Your Fault-EP
V/A-Who's Changed Up-LP
VOID- Condensed Flesh-EP
ECONOCHRIST-Trained To Serve-LP
NEGATIVE APPROACH-live EP
MAN IS THE BASTARD-LP/SIX FEET DEEP-Sludge-EP
HIATUS- I Don't Scare Easily-EP
V/A- Making a Killing-LP
DEEP WOUND/SIEGE-split EP

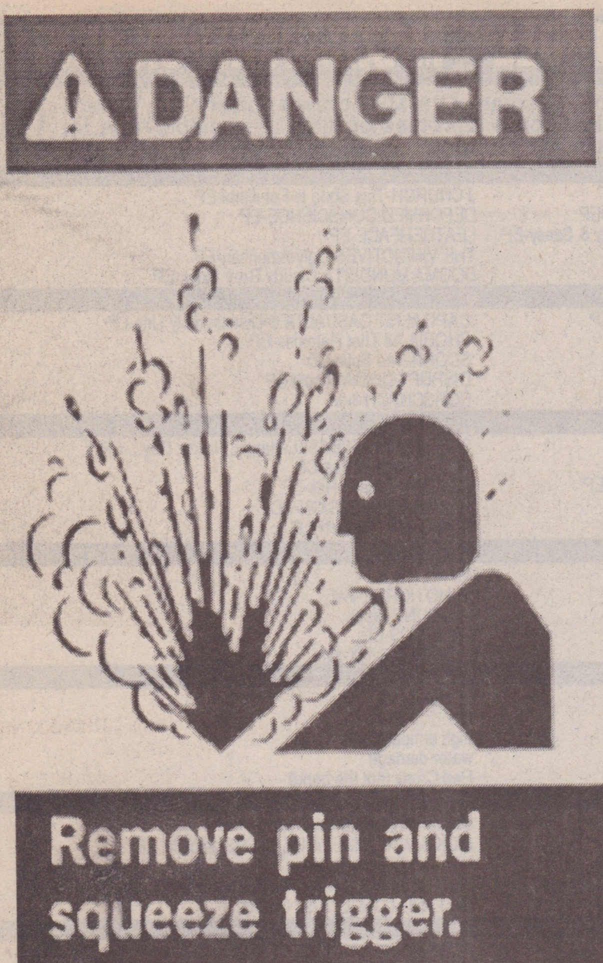
SMELLY MUSTAFA
LEATHER FACE- I want The Moo-EP
GOD BULLIES-EP
CUM DUMPSTER-45
MY 3-Scum, Food, Fun, Folks and Guns-EP
AMENITY-Breathe-EP
NEGATIVE APPROACH-EP
GERMS-What we do is Bootleg-LP
BRUJERIA-Machetazos-EP
VOID-Condensed Flesh-EP
MOLTRIFIED-live

NEIL NORDSTROM
MAN IS THE BASTARD-Sum Of The Men LP
MONUMENT EP/CRAWL-tape
DEFORMED CONSCIENCE-Solidarity-EP
CAPITALIST CASUALTIES-Disassembly Line-LP
FACEPULLER-Cranial Expansion Device-CD
RAW NOISE/CHAOS UK-split-EP
BRUJERIA-Machetazos-EP
DISGRACE-Grey Misery-LP
PHOBIA-All That Remains-EP
SVART SNO-Nemesis Devina-LP

BRUCE ROEHRS
CREAMERS-Stick It In Your Ear-LP
V/A-Intensive Care Unit-LP
FUCKERS-Block Party-45
AMERICAN SOUL SPIDERS/SUPER SNAZZ-split EP
FACE TO FACE-No Authority-EP
COSMIC PSYCHOS-Down On The Farm-LP
CAPTAIN CRUNCH-Dinosaurs Are Back-EP
SCREECHING WEASEL-Happy, Horny, Gay...-EP
SVART SNO-Nemesis Divina-LP
16 BLASARE UTAN HJARNA-Vem Ska Bora Hundhuvet-LP

JON VON
AMERICAN SOUL SPIDERS/SUPER SNAZZ-split 45
JAWBREAKER-Chesterfield King-12"
CAPT CRUNCH-Dinosaurs Are Back-EP
CREAMERS-Stick It In Your Ear-LP
MUFFS-I Need You-45
SUPERCHARGER-Icepick-45
DEVIL DOGS-We 3 Kings-LP
DIRTY LOVERS-Teenage Love Bomb-45
BACK TO NORMAL-EP
V/A-Hell Beach Party-EP

TIM YOHANNAN
CKN/UNACCEPTED-Split EP/DISAFFECT-Storm...-EP
CREAMERS-Stick It In Your Ear-LP
FACE TO FACE-No Authority-EP
KRUPTED PEASANT FARMERZ-Farms, Not Armz-EP
LEATHERFACE-I Want The Moon-EP
NAR/LIZARDS-split LP/HUMPERs-Hey Shadow-EP
SCREECHING WEASEL-Happy, Horny, Gay...-EP
SICK & WRONG-Wesson Oil-EP
V/A-Blame and Burn-EP/V/A-OX #12-EP
V/A-Who's Chained Up To The Dogs of Outrage Vol 2-LP



EPICENTER ZONE

475 VALENCIA SF CA 94103
(415)4312725 FAX 4310425

ALL VOLUNTEER
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RECORD STORE
COMMUNITY
CENTER

TUES - FRI
3-8 PM
SAT 12-8
SUN 12-7

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BLACKLIST MAILORDER

475 Valencia St, San Francisco, CA 94103, (415)255-0388

Blacklist mailorder is a not for profit, volunteer run, mailorder operation. Those of us at Blacklist are dedicated to keeping the independent music & literature scene alive and strong. If you are interested in volunteering at Blacklist, give us a call or drop by. Please send promos for distribution. For a complete catalog, send $1 in USA and $2 overseas.

Artist	Title	size	Price	Country	LABEL
Alice Donut	Magdalene	7"	1.95	USA	AT
Articles of Faith	Core	CD	11.40	USA	Bitzcore
Articles Of Faith	Give Thanks	CD	11.80	USA	Bitzcore
Artificial Peace	Assault & Battery	7"EP	3.30	USA	Lost & Fc
Artificial Peace	Discography	CD	9.90	USA	Lost & Fc
Badgewearer	F.T.Q.	LP	9.25	UK	Gruff Wi
Big Black	Songs About Fucking	CD	9.75	USA	Touch &
Blaggers ITA	Fuck Fascism...	LP	8.05	UK	Knock-Ou
Blister	Glitches	LP	5.85	USA	World S
Blister	Glitches	CD	9.75	USA	World S
Blunder Bus	Blunder Bus	7"EP	2.60	USA	Pop Bus
Bunny Brains	Bunny Brains	7"	2.30	USA	TPOS
Calamity Jane	Martha Jane Cannary	CD	9.85	USA	SMR
Captain Crunch	Dinosaurs Are Back	7"	2.20	USA	Short Ha
Charred Remains	Sum Of The Men	LP	4.70	USA	Vermifor
Charred Remains/Aunt	Charred Remains/Au	7"	2.60	USA/Finl	Wood
Cop Shoot Cop	White Noise	LP	8.10	USA	Big Cat
Cop Shoot Cop	White Noise	CD	10.80	USA	Big Cat
Crain	Speed	LP	5.85	USA	Automic
Crisis Of Faith/Chokehol	No Tolerance For Har	7"EP	2.45	Canada	Grinding I
Deceit	Ready to Hurt	7"EP	2.40	Germany	Inner Gri
Deflowers	New Day Tonight	7"	2.60	USA	Cleopatra
Distorted Pony	Punishment Room	LP	5.85	USA	Bomp
Don Caballero	Lucky Father Brown	7"	2.60	USA	Pop Bus
Embrace	Embrace	cass.	6.20	USA	Dischord
Embrace	Embrace	CD	8.15	USA	Dischord
Ex	Ample	Cass.	10.30	Netherlar	Ex
Fastbacks	Very Very Powerful	CD	9.75	USA	Popllama
Freakbaby	Freakbaby	7"	1.95	USA	Oil Burne
Goshawks	Sorry	Cass.	2.40	Germany	Inner Gri
Grey Spikes	Songs for Nobody	7"EP	2.60	USA	Vital Ges
Haggis	World Full Of Haggis	7"EP	2.95	USA	Zentrum
Hed	Drool	7"	2.60	USA	Mondo P
Hell No	Skin Job	LP	5.20	USA	Wardance
J Church	She Said She Wouldn'	7"	2.30	USA	Allied
J Church	This Song is for Kath	7"EP	2.60	USA	Broken R
Jawbreaker	Whack & Blite	7"	2.30	USA	Very Sm
Joe Worker	Get a Job/Capital Hill	7"	2.00	USA	Round Up
Johnny Peebucks & Swi	Vol. 2	Cass.	3.45	USA	
Karl Hendricks Trio	Buick Electra	LP	6.20	USA	Peas Kor
Karl Hendricks Trio	I Hate This Party	7"	2.30	USA	Peas Kor
Krupted Peasant Farmer	Farmz, Not Arms	7"EP	2.60	USA	Bullet
Lizards/Nar	Split LP	LP	5.20	USA	Very Sm
Lungfish	Talking Song For Walk	CD	9.40	USA	Dischord
Lungfish	Talking Songs For Wa	LP	6.20	USA	Dischord
Maude	Birdhouse EP	7"EP	2.00	USA	Vandal C
Mousetrap	Superkool	7"	2.60	USA	One Hour
Mr. T Experience	Milk Milk Lemonade	CD	7.80	USA	Lookout
Mudwimin	Have a Good Time...	7"	2.30	USA	Big Dog
Mudwimin	Skiz	CD	7.80	USA	Big Dog
Naked Aggression	Naked Aggression	CDsin	5.20	USA	Broken R
Neurosis	Souls At Zero	Cass.	5.60	USA	Alt. Tent
No Win Situation	Rat Bastard	7"EP	2.30	USA	Nawpost
One . Six Band	Sticks To The Skin	7"EP	2.50	USA	Sunspot
Pezz	Jalopy	7"EP	2.75	USA	Truant
Pie Tasters	Ska-Rumptious 7 Inch	7"EP	2.60	USA	Slug Tone
Profane Existence	#15	print	0.75	USA	Profane
Rat Patrol	Not A Youth Cult	LP	8.40	Neth.	Highly Ol
Rhythm Collision	Irrepressible	7"	2.60	USA	Stiff Pole
Rights Reserved	Galleon's Lad	7"EP	2.55	USA	Rights R
Rollins	Live at McCabe's	Cass.	6.90	USA	1/4 Stic
Rollins	Live at McCabe's	CD	9.75	USA	1/4 Stic
Rorschach	Needle Pack	7"EP	2.40	USA	Wardance
Seein' Red	Seein' Red	LP	7.80	Holland	Pre Chor
Septic Death	Gore Story	LP	7.50	USA	Lost & Fc
Shamrocks	Go Out Of Your Skin	LP	8.05	Germ.	Knock-Ou
Sheep Squeeze	Sheep Squeeze	7"EP	2.60	USA	Milking a
Slug	Swingers	10"	6.20	USA	Magnator
Snuff	Reach	LP	7.35	UK	K
Snuff	Reach	CD	9.10	UK	10 Past
Sofahead	Acres Of Geese	LP	5.95	UK	SMR
Sofahead	Acres of Geese	CD	9.00	UK	SMR
Sofahead	Premarital Predicam	CD	9.10	UK	Meantime
Splintered	Parapraxis	LP	5.95	UK	Intel. Cor
SSD	Power	2LP	8.45	USA	Taang
Two Thousand DS	Slave to the Rave	7"EP	2.60	Germany	Scrap
Urge Overkill	Stull	10"EI	5.40	USA	TouchnGo
V/A	Anger, Fear, Sex & D	CD	8.30	USA	Epitaph
V/A	Big Mountain	LP	6.20	USA	RU Dead
V/A	Can of Pork	2LP	7.15	USA	Lookout
V/A	Can of Pork	CD	7.80	USA	Lookout
V/A	Discharged	7"EP	1.95	USA	Allied
V/A	Discharged	CDsin	3.90	USA	Allied
V/A	Emergency Broadcast	7"EP	1.95	USA	Allied
V/A	Floor 81	LP	8.40	Int'l	Boss Tun
Whirling Pig Dervish	Full Feather Lovesuit	7"EP	2.90	UK	Gruff Wi

POSTAL RATES-RECORDS & TAPES

We mail your order via 'special fourth class' rate in the U.S.; 'A.O. small packet' rate to Canada, Mexico and up to four pounds overseas. We will send large overseas packages 'surface parcel post', or if requested, small packages. The initial charge for overseas surface includes postage for the first three LPs or twelve 7"ers. Please list alternative choices or specify refund or credit. California residents please add 8.25% sales tax. Please note that cassettes are the same weight as 7"s and compact discs are the same weight as 12" or LPs.

	USA	Can Mex	West Hemis	Europe	Asia/ Africa	Pac Rim	Surface
initial charge 1 LP	1.05	3.50	3.66	5.85	7.40	7.53	6.55
initial charge 1 7"	1.05	1.05	1.81	2.35	2.85	2.93	6.55
each additional LP	0.22	0.65	1.50	2.65	3.65	3.70	1.05

PRINT ←
→ SECTION

listed with Records

oops!

Artist	Title	size	Price	Country	Weight
Anything That Moves	#4	print	4.70	USA	4 oz.
Cometbus	#28	print	0.50	USA	3 oz.
Crash Update	May 1992	print	0.90	USA	1 oz.
Frighten the Horses	#9	print	3.25	USA	6 oz.
Landslide	#3 (War Games)	print	1.20	USA	5 oz.
Mad Planet	#1	print	0.15	USA	2 oz.
Marcy	Winter '92 (#3)	print	1.20	Australia	5 oz.
Media Blitz	#2	print	1.50	USA	3 oz.
Murder Can Be Fun	#14	print	0.90	USA	2 oz.
Pawholes	#1	print	1.20	USA	2 oz.

"SEVEN MORE NAILS IN VINYL'S COFFIN"

CRINGER- "Rain"

TIT WRENCH- "Temporarily Committed For Life"

RICE- "In Rice We Survive"

CRINGER- "Live In Europe"

DRONE- " If You Can't Eat It or Fuck It, Kill It"

SLOOG- 6 song ep

DARK SARCASM- "lego facilities"

and...WIN an all expense paid trip to sunny CHULA VISTA, CA. Meet PEDRO!!!

Seven inch records do not make money. So we decided to do Seven at once. We would like to provide you with a new listening Experience. Order all Seven for the low price of $15.oo postpaid. Take a chance on something you haven't heard. Expand your musical Vocabulary. Try something different. Besides, you might really enjoy Hating our music.

Individual records may be purchased at the not such a bargain $3.50 each price

VINYL COMMUNICATIONS
PO BOX 8623
CHULA VISTA, CA 91912

"Too Fucking Independent" since 1986

CALIFORNIA RAGE 1992

FOOD
Sat & Sun

all profits benefit worthy causes

Friday - Sunday August 28-30 1992
924 Gilman Berkeley CA USA

KEEP ABORTION SAFE AND LEGAL FOR ALL WOMEN
FRI AUG 28
6PM CULTURE? AT GILMAN? WHY YES IT'S A PLAY IN 3 ACTS BY NOSMO QUEEN PRODUCTIONS
9PM THE ONE-TIME REUNION OF WORLD FAMOUS BLATZ
BRIBE-8
TRIBE WENDY O'MATIC
INSAINTS
TIGERTRAP
$FIVE $TWO
PROCEEDS GO TO HELP SMASH OPERATION RESCUE

THESE SHOWS WILL SELL OUT
MAKE SURE YOU GET IN
$15 ALL EVENT PASS
AT EPICENTER & GILMAN

Individual event admision will be sold the night of the shows. If you can't afford an advance ticket, show up early.

BERKELEY POP FESTIVAL — CAN'T STOP THE BOP
SAT AUG 29
NOON BIG RECORD SWAP
DUNK TANK
ALL WELCOME ACOUSTIC JAM FEATURING THE POTATOMEN MEMBERS OF LOOKOUTS & BUMBLESCRUMP PLUS MEMBERS OF THE WYNONA RIDERS AND OTHER LOCAL BANDS
8PM THE HELLO KITTY OF EAST BAY PUNK GREEN DAY
FACE VALUE
THE PEELS
FUZZ
ONE
$FIVE $TWO
MONEY FROM THIS SHOW HELPS KEEP GILMAN OPEN

BENEFIT FOR SANTA ROSA AREA COMMUNITY GROUPS
SUN AUG 30
NOON ART EXPOSITION
OPEN MIC POETRY
VIDEO & MORE
8PM FROM THE GREAT GREEN NORTH IT'S STEELPOLEBATHTUB
WITH FOUR OTHER BANDS ROSS PEROT WOULDN'T LIKE
BITCHCRAFT
PLAID RETINA
BIG ED SNAIR
$FIVE $TWO
BENEFIT FOR SANTA ROSA AREA COMMUNITY GROUPS

TICKETS BY MAIL

$15 All Event Pass
$2 Membership Cards
Send M.O. or Check
+ Self Addresed Stamped Envelope
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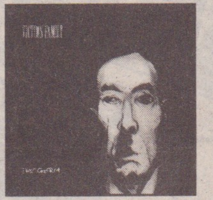

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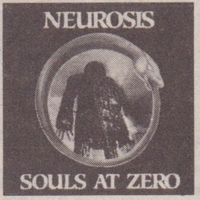

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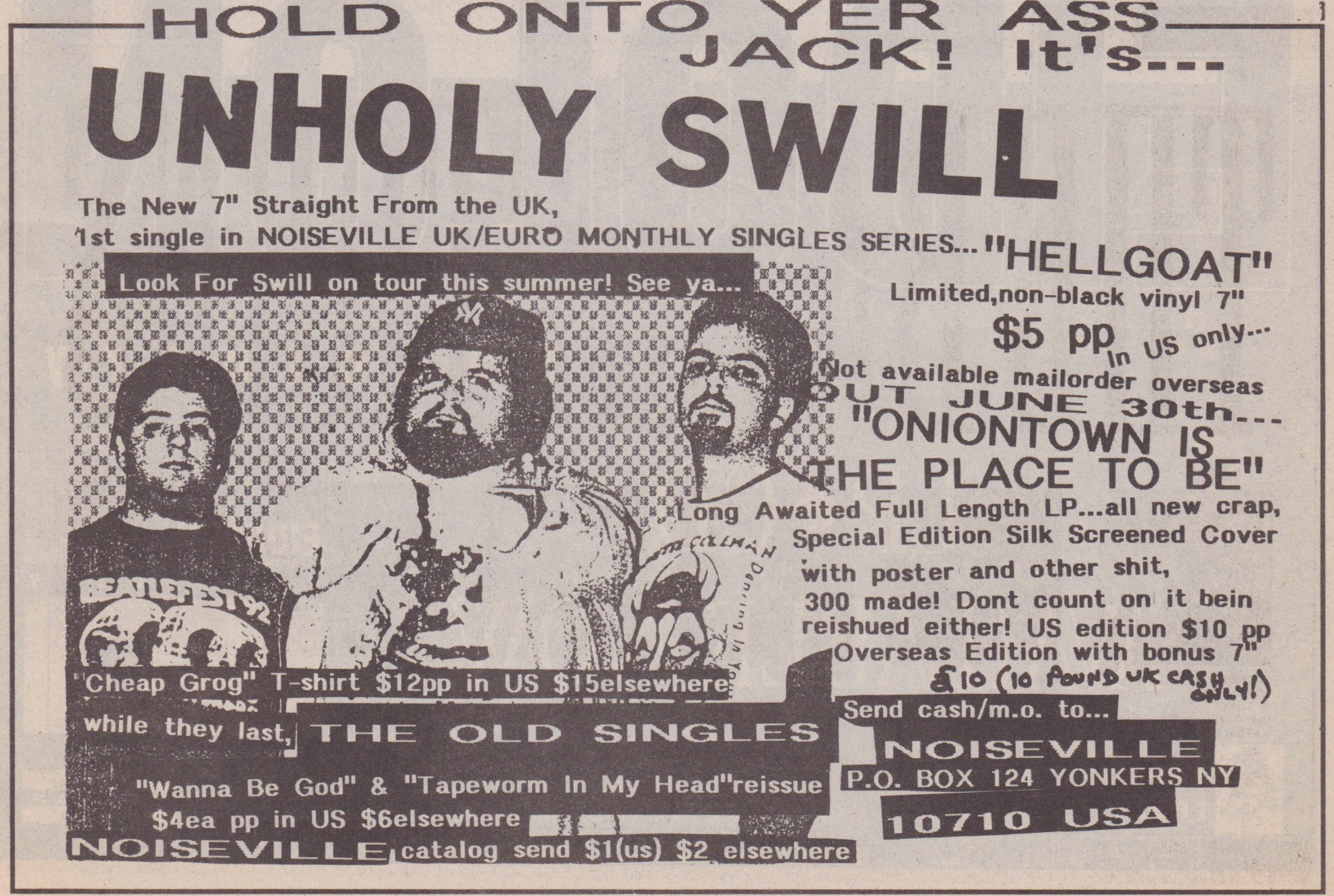
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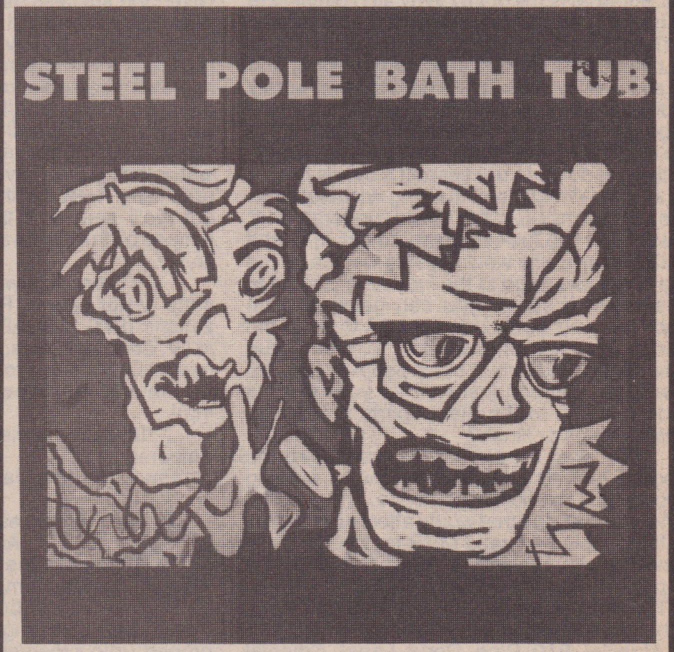

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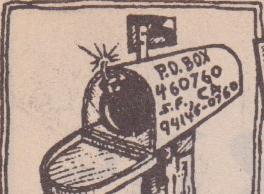


Dear MRR,

I am writing this with the impression that most of your readers avoid supporting "big name" alternative bands like Jane's Addiction and the Chili Peppers, but there are some that do listen to that kinda stuff and those are the people I want to talk to. I went to Lollapalooza last summer and got dicked over really bad. Sure the music was great and most of the people in the audience were pretty cool (with the exception of the guy I saw wearing the "Try burning this flag" T-shirt), but for the information of those of you who were smart enough not to go, food could not merely be purchased, no, you had to stand in one of the two lines (two lines for a hundred thousand people, mind you) to purchase TICKETS to buy food with. This meant that previous to buying tickets you had to wait in the actual food line to find out how much the food was, then stand in line to buy tickets, then stand in another line to get your food, which was usually sold out by the time you got to it. Not to mention that a hamburger cost three tickets (three bucks) and a bottle of WATER cost three dollars also. So I started to stand in line right after seeing the Butthole Surfers play (for only 45 minutes) and by the time Living Colour got started I had the privilege of enjoying a warm Diet Pepsi and a slice of watermelon (I had originally hoped for a hamburger and water). I must give credit to the people that ran the farm stand, there stuff was the cheapest, most plentiful and tasted the best, but on to my story. I had missed both Ice-T and Nine inch Nails, both of whom I really wanted to see, standing in stupid lines. Then as if that weren't enough, the tickets were not redeemable for cash, so I was left with five dollars worth of useless tickets.

The bouncers were huge assholes, more concerned with pulling people off the top of the pit than with helping the people that actually got hurt. In general, the whole thing sucked ocelot cum. But what is my point? Why am I bitching to you because I had a bad time at a concert last year? Because I noticed that this year the tickets for Lollapalooza II are almost forty dollars, and with all the MTV publicity it's getting, it will surely be full of yuppies who love that sweet "under the bridge" song and teenybopper kids who want to "see what it's like to be in a Mosh pit". Look what this thing is doing to our scene!! if bands like L7 and Afghan Whigs keep sucking corporate ass to be on 120 minutes, the whole "underground" (or whatever the fuck you want to call it) scene will die! I mean, why would people want to go the extra six blocks to go to the indy record store to get something cool if you can get it at Sam Goody? or why would people want to go to the "scummy" section of town with "all those drug dealers and (God forbid) black people", to see a show when you can just wait for your favorite bands to come to the giant sports arena with Guns-n-Roses or Rush?

See what I mean? If we don't keep the corporate hounds away from our music, starting by boycotting shit like Lollapalooza, There will be no more scene, and that would affect all of us, not just the people who read MRR for the "neat old interviews with Nirvana (or a similar band)" so the point of this letter is, DON'T BE A DUMBSHIT! DON'T GO TO LOLLAPALOOZA!! Keep up the great work!

Sal Manilla/ 810 Pine Cone Lane/ Colonial Heights, VA 23834

Dear MRR and anyone else:

I just thought I'd write and openly congratulate Sam Schiffman on his "Nirvanafication" article. I'm glad the truth on Nirvana and major labels in general is -finally starting to be exposed.

I don't, however, like being lumped into a group as a "Seattleite", as if we all worship Nirvana and the rest of the "Seattle-sound". Not only am I probably in the age group DGC markets Nirvana towards, but I also live in Seattle. And can you believe it, I don't like Nirvana, in fact I despise them. Sure, I admit I liked them before DGC signed them, but that was when music and fans came first, and they appeared to care about the underground. Obviously money was the general interest between both parties when Nirvana signed to DGC, and that was when my respect for them was destroyed (and, no it will never be regained, because signing to a major is an unforgivable act).

It seems that a bands primary reason for signing to a major label would be to make more/ lots of money. What they don't realize is what Sam stated; 90% of all bands (and I think the percentage is even higher than that) on major labels don't make money. The reason they sign them is because they have a sure thing with the remaining 10%. It's that huge advance fronted by the label that blurs a bands vision of this. Most of the time they don't realize that this advance is always recoupable to a major, assuming that a band makes the money to pay it back. And let's assume the band does become a mini-Nirvana and makes the advance back. The label then takes a HUGE cut of their share of royalties, after the advance, plus the publishing company gets a cut (and guess what, the label also gets some of the dough that the publishing company makes). The manager and/or management firm gets some dough (and hey, maybe the label provided management, there's another cut for them), plus any attorneys fees, booking agents, or any of the other million things that can be added. My point is, no money is to be made by the band, which was most likely their reason for signing in the first place. So why, oh why don't they just stay indy, where at the very least they can make the same amount of money (which is virtually none) with way less stress and don't have to deal with the major labels money grubbing, capitalistic ways?

I'd like to at least reassure Sam that there is hope, as far as the whole Nirvana-thing goes. Given the success of *Nevermind*, DGC will expect their next record to sell just as well. We all know it won't. It may sell a lot, but can never duplicate the success of *Nevermind*. No band has ever been able to do that after such a huge previous album, and Nirvana are no exception. So, after the hype dies down and DGC drops Nirvana, which inevitably will happen, we can all watch the majors move on to their next trend (I'm predicting it will be the techno/industrial-thing, but we'll see) and the greedy bastards who jumped on the bandwagon will leave punk alone, finally.

I will end this with my list of industry boycotts: Major Labels, Performing Rights Organizations (BMI, ASCAP), Corporate Magazines, MTV, Compact Discs, and 20 dollar tix for a show (get this, Lollapalooza tix are 33 bucks each, and they're sold out! Wow just like the bands playing)!

"If you're gonna sellout, get the hell out!"

Sincerely,

Jeremy McQueen, Jam Records

Dear MRR readers,

An urban tide continues to encase the world in grey cement. We have become a nation of jackals. The international bourgeoisie has finally succeeded in elevating its conception of private property into a metaphysical realm approaching divine right. At this peak, where capitalism celebrate the commodification of the world, life becomes the cheapest commodity of all.

Millions starve in Africa, cholera spreads in South America and cities are burning in the citadel itself. These days the television even has trouble manufacturing legitimization for a government of the rich. We're paying a billion dollars a day in interest on the debt and Bush introduces his constitutional amendment on balancing the budget to prove he's "dedicated to financial responsibility". (!?) Looting L.A. was small time compared with Reagan's buddies who looted the S & Ls in the 80's.

Bush, Clinton or Perot = more riots. Unless the Capitol can get on with some major internal structural transformations, the contracting profit margins in the following years are going to translate into growing poverty and increased repression. Bush was thoroughly counseled by international finance and the U.S. MNCs before he went to Rio, so don't expect any meaningful environmental legislation to emerge out of the Earth Summit, especially with this deepening recession. Usually when profits decline, the first world squeezes the third world harder for more money using its multi-lateral regulatory thugs like the International Monetary Fund. According to a recent United Nations "Development Report", there is little wealth to squeeze out of the third world: the richest 20% of the world's people get 82% of the world product, while the bottom 60% of the world's people get only 5.6% of gross world product. There is a saying in Brazil that "Citicorp can squeeze blood from a rock".

As for the rioters in L.A. and San Francisco, the veterans in Soweto and Seoul give their best. Rioting is senseless only if you rebuild the same system you burned and looted the night before. Rioting precipitates rebellion when it organizes attack on the institutionalized economic violence deployed against low income communities day after day. Rebellion is an act of solidarity with the oppressed in the occupied territories, the shanty towns of Lima and the slums of Bangladesh. When I'm asked about my feelings about the triumph of capitalism at the close of the 20th century, all that comes to mind is that song by Fear, "I don't care about you. Fuck you."

Eric Vt / SC

Dear Ben Weasel,

I usually try to give you the benefit of the doubt and on the most part have agreed with you on a lot of issues, but I couldn't believe the huge amount of shit you wrote in your column in issue #110 pt. 2. No, I'm not referring to the rape issue but rather your little nationalist spew against Germans and Germany.

While I agree that Germany is rather overrated within the punk community as well as in other communities, I have to say that you were way off-base with what you said. My girlfriend is German and I just recently spent 5 months over there during the height of the violence against "Auslanders" or foreigners. It is true that there is a large amount of violence going on right now and that, in addition to the skinheads, some of it is performed by "average, normal looking people", but I found that most of those cases were in southern Germany or Bavaria, which has a history of being largely right wing...very similar to our own South (of America). You rant and rave about it going on in Germany but it's about time that you realize that it also happens right here in the good ol' U.S of A. The majority of Germans that I met, young and old, were largely opposed to the skinheads and their views.

Also you fail to realize the circumstances that have led up to this. Germany was recently unified, which means a large influx of people into West Germany, all wanting jobs and homes. At the same time, there is a war in Yugoslavia, meaning more people coming to West Germany for asylum. Now, as I understand it, the asylum people get first pick of the jobs that are available and the same goes for housing. Now there is very little housing and few jobs so this leaves a lot of East Germans shut out and angry, making it very easy for right-wing groups, such as the skinheads, to move in and gain power. Also, there is a large amount of break-ins and robber-

ies going on in the neighborhoods surrounding the low income housing, which is done largely, by refugees who are either out of work or waiting for work and need money. This makes the "average" German upset as well, as you probably would be if the same happened to you.

As far as the German media and government not giving a fuck, all I read in-the news and all I saw on TV were reports on Auslander violence and on the growing number of skinheads. There were interviews with skinheads and interviews with Auslanders as well as interviews with punks and various left-wing groups and from what I gathered, the majority, if not all of these reports, were anti-skinhead. Also while I was there, the German parliament met to discuss whether or not the asylum law should be dropped to decrease the influx of people and therefore stop some of the attacks on Auslanders. This was televised for about 3-4 hours during normal viewing time therefore interrupting the normal viewing schedule. So much for the media ignoring the whole issue. I happen to know for a fact that the American media would never take more than 5 minutes to discuss such an issue when they could be airing "America's Funniest Home Videos" instead...no matter how important it was.

I agree that Germany is largely overrated and is probably just as fucked as us, but I really think you should've talked to some actual Germans or spent time there before you started off about how the "vast majority of Germans are racist, elitist pigs". Shit, the majority of Germans I met, punk and otherwise, were great and caring people. It's pretty apathetic to put down an entire nation of people just because of one "interesting report" and the small fraction of shitty Germans that you've met. Your behavior is very reminiscent of the bald-headed bastards we discussed earlier... Sieg Heil, Ben!

One word of advice: take a vacation, go to Germany and talk to some Germans. You may learn a lot about something you obviously know nothing about. All the best, Peace and Solidarity Zee/ 3200 Massey Rd./ Everson, WA 98247

P.S. All my love to my beautiful Nina who is another one of those nasty Germans who "despises all non-Germans". Ha-Ha, good one, Ben.

E About Guy 38, Chrisbct 38, Imants Krumants 37, Darrel of Meatwagon 37,

Me and Guy both noticed that when we each had a kid, through the good graces of our wife/life's mate, that we stopped reading mrr as regularly. I still can't resist the classifieds and some ads. Our punk passion hasn't evaporated. Guy gone off into death metal while still appreciating HC. I listen to HC about 30% of the time now instead of 80% like the years before. I always said if I stopped liking it then I'd step out. Instead, the intensity has subsided a bit while the enjoyment of the attitudes and local and worldwide fellow punkers continues to be satisfying.

Imants, our friend from Canada still actively pursues his goal of having 1 of each punk record ever made, a task sure to drive him to insanity. Personally I don't want to have a record in the house that I don't musically like.

Darrel just can't get being a punk out of his system. He keeps being in a band and living as he chooses. Ah freedom. That guy in Stalin said he keeps seeing the punks stay about the same age. Seems to me too that in the late 70's and today gigs have roughly 14 to 24 year olds with maybe 5% older (maybe more than 5% in recent years). To me that's always been one of the many things I liked about punk, that it's all optional participation. So I guess some older people fade off to Jane's Addiction &/or Tibetan music, tho I continue to find that lots of punks I meet have a wide range of musical tastes. (Darrel's all time is James Brown, mine is Tom Waits).

Notice how few older female punks there were in those over 30 interviews? That seems to be reflective of what is generally found at most gigs, that there's about 10 to 35% females which I guess shows that it's voluntary participation and this abrasive stuff has an appeal mainly to guys. Which has gotta mean that there's some large percentage of guys who eventually pair up with some lady who more than likely just tolerates (if not can't stand) punk rock. Ah, the careful balance. My wife has enjoyed the international punk visitors over the years especially the 3 females (out of 70) and generally the older ones who she can talk to about non-punk stuff. I've learned to compromise with her and not play it around her. Most of my family is still asking, "When are you gonna grow out of that stuff?" I think the funnest is when I meet teens (I'm an adolescent counselor, ha) and they find out that this guy near their dad's age enjoys the punk rock that clearly, most of the population believes has disappeared.

I noticed that several of the aging punks (who isn't?) didn't have kids. I'm trying not to overexpose my 3 year old to HC so that she won't have it to rebel against and end up loving (the hated) country western or the opposite of punk: Neil Diamond and Barry Manilow and end up making her dad puke.

I noticed an absence of a discussion with perennial punk activist and old guy, Tim Yohannan in that over 30 issue. Guess he says plenty over the years in MRR, which by the way, by its very existence keeps telling those of us who used to go to a dozen gigs a year and now got out to 2, that punk is as active as ever. For some reason I seem to have not heard hardly anything I liked, HC wise, since '87 except the Hates' *New World Oil* tape which came out this year. My old punk buds call it retro. It's fast, it blazes, nihilistic lyrics and no metal or grunge to it and that keeps me happy. Heck, Toshiko Akioshi big band makes fun new big band music. I don't think a musical form has to be invented anew for a band to crank out quality tunes. If someone would send me a sampler tape in trade (say for any BCT tape) I'm always open to finding quality hc/punk/thrash that I ain't heard before. Ok, I'm gonna go back to my nap now, wake me for the next 'even older punks' issue.

chrisbct (dropped the x cuz bad compilation tapes has come out of hibernation and the dumb debt is finito, yippee)/ PO Box 16205/ San Diego, CA 92176

F Hello,

Late last year I telephoned the MRR house in order to speak with an old friend, Mike McNiel. During the course of our conversation, I was asked if I would mind being interviewed for an upcoming "Punks Over Thirty" theme issue. I readily agreed and was looking forward to the interview, but it never happened. When that particular issue came out, I was both delighted and inspired, yet a slight bit put off as well since I wasn't included. Well, hey, that's just the ol' sinful ego talking, right? Let's look at the situation objectively. Three words shall accurately describe what I've done for the punk rock community these past couple of years: jack fuckin' shit.

I'm not at all happy about the situation, yet it was a conscious decision to drop out of the scene for a while. After trying a couple of bands here in Arizona, it soon became apparent that I had to decide on a matter of priorities, that being either my punk rock involvement, or my family's welfare. I chose to take care of my family.

Single people do not seem to fully understand that when you have children, there are certain things that need doing. You *must* keep them sheltered, you've *got* to keep some food in the fridge. It's you duty (for want of a better word) to love them, raise them and educate them with the values you deem appropriate.

As for my own situation, that all boiled down to getting out of those fucking apartments we resided in and into a home. Hey, for one thing, rent sucks. It's like flushing you cash away. For another thing, we couldn't stand the atmosphere there. The dude downstairs throwing his wife out the window, trying to get some fucking sleep while the guy across the street parties 'till all hours, shit being ripped off, including a potted plant we had set outside our door. That one really made me laugh. I can see why things of value (bicycles, stereos etc.) would be stolen, but a potted plant? Anyway, we moved.

Now I've got thirty years of mortgage (mort, the root word meaning "death" as in mortuary, mortician etc.) payments ahead of me. I work a shit job sometimes fifty hours a week, I'm married, I have a child. Holy fucking shit! In my youth I thought of that situation as being some form of twisted suburban nightmare. Now I'm living that sick cold sweat dream.

All this time though, I tried to do as the Fugs stated so eloquently many many issues ago. I've tried (desperately at times) to "keep one foot in the orb of idealism." In the face of all the bullshit I have to deal with everyday (overt racism, blatant sexism, pathetically stupid patriotism, you get the picture) it does indeed get hard to keep my individuality. But I do survive.

Right now there are many things on my mind. I want to get involved again. I want to make music again. I've penned a few spoken word type pieces I would like to present. I'd like to once again work with video, even producing some fictional short stories, or even a stage presentation. Now that my family is sitting pretty, I feel free to pursue all this. But once again, two small obstacles stand in the way. Number one: my garage, I'm soundproofing it and keep getting sidetracked with other household related items such as planting trees and shrubs, obtaining furniture and those sort of things. If anyone out there would like to come over and help me work on the garage, that would be great! All I can offer is some beer and friendship in return. That brings me to the second obstacle: Looking up with the right people to make music with. Once my garage is ready, I'll start about seeking the right individuals. Until then, don't give me up for dead as I've but merely been in hibernation.

Thanks again for one truly inspiring theme issue. Sadly I couldn't be a part of it this time around. Look me up ten years from now though. I fully intend to be alive and kicking!

Roger Armstrong (30 in August '92)/ 8546 North 108th Lane/ Peoria, AZ 85345-3487

G Dear MRR,

I'm writing in response to the "Punks over 30" topic in issue #110. I recently have turned 21 which seemed older than fucking time to me. I don't feel so old chronologically as I do in terms of just seeing so much happen and change in my somewhat short involvement in punk (7 years). Hanging out talking to kids who find out I and a handful of others were in such and such a band and they're like "Fuck man you were around then!" which was only like four years ago. Well the point I'm getting at is here are a bunch of 30+ people who were involved and creating the hardcore scene while I was listening to Adam And The Ants and going to see E.T. with my 6th grade friends, and now after what has been my whole growing up and coming to feel like an old fuck, these same folks are still "punk rock motherfuckers".

So for all the times I listen to my Teen Idles records and wish I was around then, and all the future times I'll see Jello Biafra's spoken word or read *MRR*'s 200th issue, thanks to these people for being so damn old.

D.C. Derek

Dear MRR,

This letter is in response to MRR #110, part one. First I'd like to say that it's interesting to see punks over 30 that are still involved in the scene. Sometimes I think, "I'm 29 years old. What am I going to do next?"

The real reason why I'm writing is because of Kent Jolly's column in that issue. It talks about being young at heart, but what got my attention was when she mentioned, "Don't try to live by someone else's rule book. MRR isn't a punk rule book. If I want to see L7, Nirvana, Pearl Jam, or Fleetwood Mac, I will-and I'll enjoy every minute of it!" Well Kent, you got my respect.

One day at ABC-No-Rio ,a young punk said to me, "Why don't you roll up your sleeves, it's punk." I told him that I didn't want to. He wore a Metallica shirt. I said, "You're wearing a Metallica shirt. You want to know what I have to say? Big deal. "I mean who cares? Lately, I've been sporting 90210 paraphernalia just for laughs. I drum in a NY band called Maggot. When we played in North Carolina last January, I threw some 90210 cards to the crowd. They went nuts at first. When they found out what they were, their mouths dropped and were like, "What the fuck?!!" It was funny!

I like all kinds of bands. They range from Disaster (N. Ireland), No Security (Sweden), Nirvana, Pearl Jam, SST (UK), Doom, Agnostic Front, Pantera, and the list goes on and on and on! Personally, think that's more "punk" than digging deep into your pockets and spending $50 on a rare punk rock 45. I got nothing against record collectors, but some people do it for bullshit reasons. I get annoyed when someone says, "What's the matter? I thought that you were punk." All I have to say is to shut the fuck up and mind your own business! I just like what I like. I have to say the same thing -just like what you like, just don't make any waves with others.

Another favorable thing I have to say about this zine is when Beth Johnston wrote a column about being an adult in the punk world. If I see someone with colored hair or a mohawk, I tend to assume that they're still in high school or still living at home. What aggravates me is when kids get away with stupid shit. The reason is that mommy and daddy are still supporting them. I can understand if someone is down and out and they're trying to get back on their own two feet, but the advantage of living at home shouldn't be taken for granted. It's easy to do that, but when you're living on your own, you're left with no choice but to fend for yourself. If you still take advantage of the comfort of living at home, you may end up on the street. Or worse.

In conclusion, all I have to say to the kids who are going out of their way to act "cool", yet mommy and daddy are still paying their bills...It's about time that you grow up. If anyone is offended by my 90210 props, and dis me because of them (they are not to be taken seriously), FUCK YOU IF YOU CAN'T TAKE A JOKE.

Jeff Spaz/ Maggot/ Computer Crime Records/ 74 Osborne Ave./ Norwalk, CT 06855

P.S. To Ben Weasel- So you think that you're "punk rock" right? I have one comment: "Good for you."

Dear MRR

Please print my letter in the next issue. It is important to print it in German, because it's an answer to Sam MCPheeters "kulturimperialistischen Scheissdreck" in MRR 110 #2.

Hallo Sam,

als Herausgeber des ZAP komme ich mir ein bißchen bescheuert vor, an dieser Stelle unsere politische Arbeit besonders hervorzuheben und zu loben.

Ausgerechnet uns vorzuwerfen, wir werden die Amigläubigkeit einiger Kids fördern ist geradezu pervers.

Es beweist lediglich, da du überhaupt nichts kapiert hast, als du in Europa warst. Bestes Beispiel ist dein Bericht zu Leipzig, welcher unter aller Sau war.

Du schreibst von 700-800 Musikliebhabern, die sich das Konzert von euch in Leipzig ansehen wollten. Es waren vielleicht 500 Leute in der Halle. Insgesamt waren allerdings mehr als 3000 !!!! Leute anwesend um den Nazis etwas entgegen zu setzen. Die meisten der Menschen hier interessieren sich allerdings nicht im geringsten für eine Band wie Born Against, weil sie zur Situation in Europa und speziell in Deutschland nicht das geringste zu sagen hat, und gehen zu solchen Konzerten erst gar nicht hin. Diese Leute kannst du logischerweise nicht sehen.

Zum Glück entsprechen nicht alle Amerikaner dem ignoranten, dummen, kulturimeperialistischen Bild, das du mit deinem schäbigen Artikel im MRR zeichnest.

Es gibt noch Leute wie Vic Bondi, Dave von MDC oder Ian McKaye, die nach Europa kommen, sich mit den Menschen unterhalten, und so ein gegenseitiges Lernen ermöglichen. Ein verkrachter Oberschüler, der wenn er hier ist nicht das Maul aufkriegt, aber zu Hause große Töne spuckt und ein total klischeemäßiges Bild Europas zeichnet spricht für den Zustand der Szene, über die sich Born Against selbst definieren.

Fuck your mother at home! Yankee!

Es gibt wichtigere Probleme, als sich mit dem geistigen Dünnschiss eines Sam McPheeters auseinander zu setzen, der mal wieder den desolaten Zustand der sogenannten Hardcore - Szene bestätigt hat.

Moses/ *ZAP* Führerbunker/ Zum Klemmloch 14/ 6652 Bexbach/ Deutschland

Sam responds:

I got a similar letter in the mail, in English and a bit nastier than this one (mine began "Hallo FUCKFACE"). Fortunately some German pals just happened to be in the living room, and they translated his MRR letter and a similar rant in *Zap* 48 for me. The basic gist of his English note centered around a show we played in Leipzig, an anti-fascist rally I described in my column in MRR 110, part two. Moses says that *Zap* organized the anti-fascist demonstration in Leipzig, then turns around and asks "Why did you play a gig in such a situation"? His English is a little weird, so I'm not sure if he meant that he set up the show we played or the actual demonstration in town (we were told they were one and the same), but either way he is 100% agreeing with the point I tried to make in the column: our presence there was unnecessary, the type of irrelevance that American punk bands (read: ANY American punk bands, not just those *Zap*-disapproved) present in that kind of situation. Moses writes me of the seriousness of the German nazi situation, that he has been threatened and attacked for his anti-fascist work. "That's what's going on here in good old Germany, but you are not able to know it cause you are part of what you hate, the ignorant American-styled hardcore scene, which died five years ago."

It's too bad that American readers miss out on the irony and schizo logic our boy throws around. The German letter, interpreters say, accuses Born Against of cultural imperialism, Moses going so far as to say in *Zap* that we're "worse than uneducated [American] G.I.'s". I'm kind of at a loss trying to ask how. For saying that shouldn't have gone in the first place? For questioning the role our country's culture plays in other countries' subcultures? For thanking people when we were fed well (a specific point brought up in *Zap*)? For agreeing with Moses that we were an inadequate response to the Nazi threat at an East German show? Especially sad and ironic are his efforts to pit Born Against ("another stupid American college hardcore band") versus Articles Of Faith, a defunct American hardcore band (fronted by a college professor) we've taken a major artistic/lyrical cue from and whose reunion reincarnation we happened to share three German shows with. Yeah, I understand: Born Against are imperialists for demanding that 2 of those 3 shows get reduced to reasonable door prices, AOF are people's heros for demanding hotel rooms for their girlfriends. Born Against are part of a 5 year dead hardcore scene, AOF, dead 7 years, are pioneers for belting out their classics.

The only solid point I could pin down is his anger over my even daring to hint *Zap*'s complicity in the marketing of U.S. punk to European audiences. He denies "worshiping U.S. hardcore" or "orienting Europeans towards the U.S." Yet the Cro-Mags fawning, the "Hatecore" t-shirts and the American bands he pushes make me think otherwise. I wasn't saying that's all there was to it, nor was I saying it was unsalvageable. Like I wrote in my column, I actually DO think it's cool that *Zap* is still written in German, and not just so that I won't have to read it. With English becoming more and more not just the global corporate language but the ruling class ideology, it's good to see a thriving non-English, non-U.S. based zine. Yet just opposite *Zap* 49's last page obituary for a friend killed by Nazis (who the letter to me was dedicated to) we find a full page Lost & Found ad, hawking rarities by the F.U.'s, Septic Death, Artificial Peace and Deathwish, the 7" of "brutal Boston trash like SSD meets Deep Wound".

I guess the problem is that our pal couldn't deal with a lukewarm, two sentence criticism. His letter ends: "If I survive this hot summer and autumn I will try to come back to your good old U.S. of A.," (where, he writes in case I might doubt his credentials, he first came with Raw Power). "Perhaps I'll meet you and than break your fucking face for talking so much lies and shit about *Zap*."

Maybe my column could have come off as condescending, especially to someone in a different cultural and linguistic context. But I'm NOT calling Europeans stupid. If anything I'm giving people Over There credit for not always gobbling down all the stupid merchandise dumb Americans or their dumber surrogates try to ram down their throats. And I'm not trying to be worldwide PC scene policeman, if U.S. bands want to go over I won't try to convince them otherwise. It's just that I feel sort of conceited and silly even discussing this when we invested so much goddamn emotional and physical energy trying to do exactly the right thing, several times talking seriously about packing up in mid-tour just because it was so frustrating trying to step out of our pre-assigned roles as an American band. So pardon me if I'm not up for playing airmail ping-pong on the issue (I got enough irate letters taking us to task over Boskops' shady dealings when all we said was that we liked their music), and I don't think I'll be up for continually defending myself from the king of New York Hatecore in exile.

Sam McPheeters/ PO Box 1145, Cooper Station/ NY, NY

Congratulations Mykel Board & MRR...

...on a wonderful article/column in #109.

Homos are definitely more guilty of sexism and monosexuality. I could not agree more and could not have written it any better myself. Loved the points on stereotyping within the gay community and gay lifestyle!

Well done Mykel, I'll look forward to reading your next one.

Jen Angel/ *Fucktooth*/ c/o LMD/ 1298 SOM Center #130/ Mayfield Hts, OH 44124

Dear MRR and Readers,

As Grand High Poobah of the Loyal Order of Boxer-Wearing Punks (LOBWP), I *must* protest Mykel Board's assertions that wearing boxers is "dorky" and "like voting for Reagan". Hell no! Boxers are fuckin' punk! Briefs do a better job of scrunching up thine trousers-beast into an inactive chunk of silly putty than repressive New Right "morality" even can. Scientific studies have proven wearing boxers makes for a happier, healthier one-eyed Willie. When you're wearing boxers, the little guy is swinging free and getting plenty of air and exercise like he should be, and what's more punk than that? Not much. Briefs tend to be made out of all kinds of weird synthetic fibers and other such nastiness that are probably playing hell with both the environment and your little buddy. However, boxers are almost always 100% cotton, hence no worries about any of that action. Also, because boxers are somewhat difficult to soil, they can be worn for some time before you actually need to wash them, which is probably quite a bonus for you extra-crusty types. Perhaps most importantly, boxers keep an element of the ridiculous and laughable in your life and because of that they serve as a safeguard against becoming a preachy, overly-serious, and extremely unfun person. Think about it, it would be pretty difficult to sermonize endlessly about why everyone should think, act and believe just like you if you knew that various cartoon characters were clothing your naughty bits. I'm willing to bet that none of those creepy RCP-types have ever worn boxers in their lives. For all you other people out there who, like Mykel, think you're "too cool" for boxers, I challenge you to go try on a quality pair of boxers and then tell me that you don't feel punk as fuck in them. Smash the brief-wearing State!! Viva the Boxer Rebellion!!

People who are interested in boxers and LOBWP are encouraged to write!

Grinch / 3900 Bethel Dr #203 / St Paul MN / 55112

P.S. Sorry that most of this was primarily from the viewpoint of someone with male anatomy. I'm sure that there are plenty of female punks who wear boxers out there, and they really should write to us and share their views and experiences.

Dear MRR,

i think that you have a wonderful magazine. i really do. however there are a few things that have come up in past issues that i feel a desire to comment on.

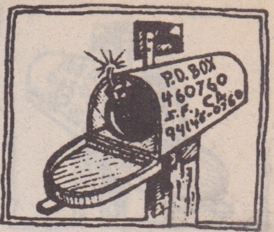
first of all there is the april fool's issue. i thought most of the jokes in it were great but i think the columns about tim quitting and mykel getting arrested weren't so great. believe it or not some readers have an emotional attachment to the people who create this fine tome and i don't really feel that it is fair to play li'l "jokes" with peoples feelings. jason murphy even wrote in saying that he *cried* when he read that column. i'm sure he feels just great now that you have published his letter and told us all that we are suckers for believing anything in that issue. also, jokes like that create a credibility problem that will follow the magazine for awhile. how would you tells us if mykel board really were arrested or if tim really were to quit? i'm sorry for being such a heel and being too stoopid to figure out such jokes on my own.....

another thing that kind of disturbed me was the way the christian bands and zines were totally belittled without any sort of discussion as to their actual content. please understand i that i want nothing to do with the church but when any groups ideas are ignored simply because of the label that they operate under ("christian" in this case) it sets a very dangerous precedent. maybe these folks in florida really are goons, maybe they aren't; but to just condemn them without any sort of explanation or inquiry seems like the exact sort of stifling narrow mindedness that mrr tries to oppose.

another point of my concern came from the caption in #109 that read "...the only thing that the power structure understands is violence or the threat of violence." you're absolutely right. that is exactly the sort of thing that the military understands and can quickly and efficiently deal with!!! violence is such an old strategy and those with power in the u.s. are so used to it that there is no way that they could ever lose with it. more importantly, those who use violence run an incredibly high risk of becoming the "oppressor". it would be so easy if there really were good guys and badguys or us and them or if you could declare your alignment and be chaotic good for the rest of your life but unfortunately we are just people with relative mixtures of assets and flaws and all the chaos that choice causes. when one uses violence one assumes that he/she is absolutely righteous in his/her actions. the infinite number of grey areas are ignored in the name of the struggle, which is fine if your playing "risk", unfortunately these are *human* lives and tragedies that we are dealing in and unless we want to become like the warpigs ("treating people like pawns in chess") we must never forget that. i'll give an example of this problem for you. the nestle corporation definitely messes up alot of people. they are dicks, no two ways about it. now say i decide to lead an organized well thought out campaign of violence against nestle. first move is to get a short mohawk and a job as a taxi driver. move 2 is to kill off the nestle high command (i'll ignore the ethical issues involved in the act of murdering them right now). the only problem is that to insure that other evil people do not step into their spot i have to kill off the next level of employees. this is somewhat less ethical since since they are somewhat less evil but it is still justifiable in the name of the struggle. a good way to really fuck up nestle is to off all the teamsters who deliver their foul products. nevermind that truck drivers aren't exactly high up on the power ladder....it's in the name of the struggle and they are doing their little bit to keep us oppressed. now there is still a chance that nestle might be able to deliver there products to stores in spite of the loss of the teamsters unions so i poison all the chocolate bars. but wait there is a chance that people who *used* to eat nestle bars will start buying them again we better hunt them down and oh shit holy fuck when i was a little kid mom used to by me nestle crunch oh fuck man.....

all the divisions we create are false walls that only further destroy humanity. acting on those divisions only reinforces the bigotry and oppression we throw upon each other. every one feels pain and joy and the only way out of the mess we are in now is to recognize the sanctity of all life and create a new system of struggle. "i will not play your hater's game and hate you in return for it is only through the love of man that the blacklist can be burned"-phil ochs.

on a final *way* pc note there are few things that i would like to say about your ad policy. gg allin (as cool as the concept of eating shit is) is a bonafide rapist. i think that it is about time to stop running his ads. also, i don't appreciate the use of the word "retard" as a synonym for stupid. chris dodge does it alot in his reviews ('tardcore was last issues use). also, "retardo" was used in the news section of 109 and in the same issue i saw a truly beautiful ad for a band know as "the wheelchair M.F.s" on "confined records. now that's just cute! disabled people have way hard time of it as things are without your publishing stuff that helps to further the discrimination towards them. needless to say i think that your stance towards the prejudices confronting people who are disabled is fairly inconsistent with your "no sexist, racist or homophobic" policy (which i think is great by the way) and i find it pretty surprising that your zine lends itself to belittling a group that is already about as disadvantaged as you can get. i know that when most of your contributors say "retard" they don't actually mean to put down people who are retarded; unfortunately, regardless of intent that often becomes the effect.



thanks for listening. i would be interested in hearing how you respond to my comments. lastly i'd like to apologize for being such a whiner. i really do think that you have a wonderful zine. i really liked the safe sex and absolutely queer issues. i think that they did alot to open peoples minds. i'm also really glad that you started reviewing tapes again. i miss ben weasel's column. i hope he hasn't quit or anything. lastly, i would like to thank you for creating such a great vehicle for communication. i know that every issue raises some new points that i hadn't thought of before. anyone is welcome to send mushy love letters or hate mail to me:

Dave Hill (superstar)/ 1415 Glenhaven/ E. Lansing, MI 48823

Dear MRR and Sam Schiffman:

It's good to see that Sam Schiffman, the snotnosed brat I used to see hanging out at Middlesex County College and New Brunswick some years ago is still writing fantastic articles that are extremely entertaining and damn accurate.

His latest opus re: Nirvanafication put into words the feelings I've had since last year regarding the entire universe of punk and indie rock. From 1990 to 1992 I was the music director for WVFI-AM, a small college station based at the University of Notre Dame in South Bend, IN. I went in there with my eyes ablaze, like a kid let loose in Toys R Us with his moms charge card. I left (I almost resigned) in April feeling devastated and depressed. Like a hangover on New Years Day, the party was over. Real alternative rock was finishing hammering the final nails in its own coffin, and I didn't realize it until it was lost.

Ads for bands in CMJ (kind like the Billboard magazine for college radio) basically said Our band is at #1 at these stations...[listing some station call letters]...therefore, you should play it too!!! This follow the crowd mentality has been one of the main downfalls of punk and indie rock. When you and I are told to buy a record or play a song on the air because others have done the same, the charm of going out and finding something fresh and original is lost. The close-knit appeal of the punk and indie community has been replaced with the impersonal monolith of consumerism.

Some of my friends who are now heavily into the whole RHCP/Nirvana/Pearl Jam, etc.-type-thing (we call em Lollipops after the obvious concert connection) feel that they can really communicate and relate with me now that they've joined the little alternative club, saying to me this is what I've been missing on those nights when you go to Maxwells! To be honest, I liked them better when Jimmy Buffett and Steve Miller were their rockers of choice. I feel like they were only given part of the message I received when I listened to my first Black Flag LP 9 years ago. I feel that instead of going out and actively searching for some original and innovative music, some conglomerate in Los Angeles spoon-fed them a box of imitation alternative music (artificially flavored and colored, of course).

The folks who run the big labels out of their L.A. or New York highrises aren't stupid; they have a legion of marketing experts, promo people, and others who are searching out new music with which to make money. Sam is right; David Geffen and his pals probably don't give a shit about what is really an alternative form of music--to paraphrase an annoying cliché, if it sells, ride it. These people see that they can sign a dirt-poor

indie band for next to nothing (you and I probably agree that $250 grand is nothing to them) and hopefully make some dough. If they lose money, its okay, because the initial investment was small; if they make a lot of money, the return on that investment is multiplied greatly. And in the case of Nirvana, I mean *greatly*.

Obviously, folks are falling for it by the millions. Look in any shopping mall these days, and Lollapalooza t-shirts are competing with the Guns n Roses shirts for space. My brother used to gag when I played Nirvana on my stereo last summer; now he makes mix tapes with Floyd the Barber followed by O.P.P. and Paradise By the Dashboard Light. When I used to read my weekly CMJs (kinda like the Billboard of college radio), 90 percent of all the college stations played the usual slop of major-label released garbage you and I see on 120 Minutes (on those nights when mom and dad let us stay up late to watch it). Other music directors would go crazy over the interview they were allowed to have by the mighty majors with Cud or the Beautiful South. The majority of ads were by major labels, and it reflected in the play- lists. When I took over the job of music director in April of 1990, only 2 indie labels were sending us records on a regular basis: Shimmy-Disc and Touch & Go (big thanks!) The other 98 percent of the stuff we got were tons of eco-unfriendly CD singles and full-length CDs from majors. Between then and April, I had to basically offer the indies my first born to get serviced (read: Matador). It paid off in a staff of deejays and a crop of listeners who realized that there is life beyond the majors, and that listening to Bikini Kill has rewards far greater than moshing to the Chili Peppers, but it made me experience firsthand on how inept some indies could be. Yes, I know that money is tight, but some things pay off in ways other than money.

Finally, Sam raised an important point that Im not sure Im that qualified to comment on: making a living through music (the reason being I was never in a band for more than 4 months). Granted most indies pay shit money to the bands, if they pay them any money at all. Its not that the indies are looking to rip off the bands, but they too are usually mismanaged and even if they are managed well, they don't rake in enough revenues to pull a decent profit. The pull of easy money from the majors and the choice to live off of what one likes doing best (we hope its making music) is damn appealing.

The question Id like to ask is if a band was able to make a sizable profit and help its parent indie label stay well into the black, then how would that band and/or label be perceived? In order to make any decent money, would a band on an indie label have to sell several hundred thousand records, tapes, and CDs just to make a living off of their music alone? Would that band and label still be a part of the close-knit punk and indie rock community, even if some AOR Stations began playing their record? To be honest, Im really torn on where to find an answer. If I was in a band, and I was really into making a living off of my music, would I turn to an indie label and say here's my music; make me a record or would I go to a major and ask for the same thing? Although I hate the majors and would be afraid of being labeled a sellout, the enticing call of money is a sad incentive. I might try and justify this by saying I'll use a lot of the money for something good, like the environment or my college education, but somehow, I would feel that this money was tainted.

On the other hand, if I went to and indie label and asked them to put out my bands record (or if I did it myself), would I be able to quit my 9 to 5 temp job (or any other horrid occupation) and do what I wanted to do for a long time? Having begun what could be called my own label (Rokkhouse Records), I can honestly say that I've never made a damn cent off of it.

I really don't think that its possible to be a genuine punk or indie rocker and make a decent living off of it. I may be wrong (anyone got Mac McCaughans phone number?), but that's the sad reality of it. It seems that the lure of money has tossed many indies to the dustbin of history and has further fueled the fires of the major labels. Right now, I look at Rokkhouse Records as a hobby and nothing more. I have two other jobs that pay the bills, and in my free time I run the label the was some folks play with electric trains and baseball cards.

All in all, the original appeal of the whole punk and alternative scene was the thrill of getting in on a secret some 99.999 percent of the country is oblivious to. Listening to a seven inch on my stereo while everybody else was blasting CDs was a great thrill for me--it helped define me as an individual and as an enemy of mainstream popular culture. However the protective walls couldn't hold out for long, and it seems nowadays that everybody wants to get in on the action. The secret has leaked out to the public, and the punk and alternative rock communities are scurrying around, not knowing where to turn. It looks like the Kurt Loders and Spin magazines have won out, and in the end, we are all the losers.

Finally, I think that Sam's article should be sent to every indie and major record label we know of, not to mention a good number of bands. Whaddya say...anyone got a copier and some stamps?

Jeff Jotz/ 1218 Farrell Terrace/ Rahway, NJ 07065-2729/ (908) 382-8253

Oh You People,

OK, at first I was a little anxious when Nirvana hit big time, but as time wears on, my wariness wears off. Sure, all the "rock" magazines have had cover stories on our favorite little self-appointed punk rock spokesmen, and there's even been those (shudder) all-Nirvana poster books polluting the racks. But I still haven't seen any real harmful repercussions because of it. The only thing that's happened (at least in my little corner of Suburbia) is all the teens turning in their fadganger Raiders jackets for those checkered workshirts and adopting that I-learned-it-from-Muchmusic teen angst look. This, to me, is but a minor annoyance. Yes, occasionally I get the urge to skate around the local 7-11 and razz the trendy little juneberries, but I know that within a couple of months or so these store-bought character traits will be joining the Ikeda overalls (with one strap off the shoulder, natch) and the afore-mentioned Raiders jackets in tens of thousands of fad-packed closets and garage sales. If it gets to be too annoying, though, just do what I do. Photocopy 20-30 copies of any anti-Nirvana stuff (like Tim's graphic in MRR #108), then go out to all your local corner stores & malls and insert the propaganda tightly in near the front, so it won't fall out. It's sneaky, it's fun, it's DIY! Ok, so it's not toppling capitalism or anything, but remember, Rome wasn't toppled in a day, or something. And while you're at it, poster some of these things around the local hangouts. If you can't get ahold of any glue, here's what to do: Go to your favorite big-name supermarket, pick up a can of evaporate milk, and walk on out the door. One part canned milk to one part water and voila! Glue. Now go out and create havoc. Love & Pieces

Jack Handy/ 3185 Kilmer St./ Port Coquitlam, BC, Canada V3B 3K2

P.S. A new zine will be coming your way, but I need stuff to fill some of these empty pages. So anyone out there with strange bondage tales, recipes, little bits of homemade anarchy, short pieces of poetry, old flyers (repro's will do), suburban hijinx (stories of small-town punk hell), tips on how to get a job, views from the female punk population, anti-racist-sexist action, how to ollie on a skateboard, or how the hell do I create graphic typesets, please send stuff to the above address! Also, any money or old sex toys will be gladly accepted.

P.P.S. Does anybody out there know how to fix a 1979 model Pitney Bowes 458 photocopier?

Fuck The Poor,

That's what I say, "Fuck the Poor". Now that we live in this day and age of Political Correctness it has become Oh-So fashionable to scream like a bleeding heart liberal about our beloved socio-economically deprived citizens. But before you raise your defenses and recite a multitude justifications stop and analyze the situation from a less civilized, more primal state of mind. Does anyone actually believe Darwin's "Survival of the Fittest" theory? I do. I absolutely agree there are many people who are born and raised in hostile, negative, and impoverished environments, but is this an excuse to be lazy? LAZY!?!?!!? How dare I say Lazy, We're in a recession, there's no jobs out there, I've been looking for a year. Bullshit. There is no recession. What the word recession means is there is less consumer spending, the banks are giving out less money, and some people are being laid off (who will receive severance pay and unemployment). Has your life drastically changed? How many of you reading this have even felt the recession? You want recession, go to Mexico, the Soviet Union, or China. These people don't have and probably never will have 1/10th. of the conveniences and disposable consumer items Amerikans take for granted.

The point is everybody has access to anything and everything they want, if it was any easier we would cease to exist. What do you want? A stick of gum, a pair of shoes, a car, a guitar, a house? Go out and fucking get it !!! This is one of the few countries where you can go work some shit job for a day and get those new shoes, work for a week and get housing, for a month and get a new car.

Step one. What do you want? Most people don't know. and so many of you holier than thou Punks screaming "I want freedom", "I want social change", "I wanna fuck the government", and of course the ever popular cop out "ANARCHY". Do you morons realize without a society to rebel against a cool label like "Anarchist" would cease to exist. "Fuck it man, I think everyone should rebel" Gee, asshole if we all rebelled wouldn't that make us all conformists.

Solution one. Make a real plan. An intelligent, logical blueprint designed day by day, step by step, something you can follow with ease and insure maximum results. We all do it everyday, the problem is one persons mental schedule relies on other peoples guidelines, henceforth other people control YOUR destiny and your daily routines, while the majority of the so called "Drop Outs" live homeless, from day to day, in absolute poverty. Most homeless people have chosen their own fate. What percentage of these people do you know, see, or come in contact with do you think are mentally or physically impaired so severely that they can find not a single job, shelter or any means to support themselves. None. They have a means of support: hustling. Fuck em, they chose there own nickel and dime existence.

If your really serious about fucking up the government. or being "punk as fuck", or even experiencing life the way you want, you can't do it from your couch stroking your remote, bitching to all the armchair heroes in the local tavern, or whining to MRR with half baked solutions. GET OFF YOUR ASS!! You wanna be punk? Learn how to make money, real money. Money IS freedom, money IS power. Money brings change and inspires revolution. This may sound like defensive right wing protectionist bullshit but it's

not. I am not a nationalist, but an expatriate, not a U.S. citizen but a citizen of the world. I am a young, opportunistic, self centered, bastard. What else is there? If you wanna help people it's a lot easier with money, and the problem is most "punks" have never had any money or valuable property, just optimistic ideologies, and contempt for material success. Try being one of Darwin's "Fittest" and not just another downtrodden societal leftover with a mouthful of scorn and a head full of shit.

These words I speak are not pipe dreams, but a reality I have created for myself. I am the one you cannot label. I am the one who has fucked the government, who has fucked some MAJOR corporations where it hurts (in their pocketbooks), I am the one with a beautiful home, car, bank account, and all the new technological tools of the future to keep doing what I love....my vocation is my vacation.

So in closing if you think Anarchy is cool you deserve to live the pathetic existence you wallow in. I'd like to see how full of vigor you are for your cause when the L.A. Riots broke out and you find yourself in South Central hearing the mob screaming "Let's kill that white motherfucker in the Doc Martens".

Unfortunately the more evolved society gets the less people want to work. I don't recall too many cowboys, cavemen, or anybody without an organized societal welfare system saying "Fuck Work". There was more than a grain of truth in the phrase "You don't work, You Don't Eat". Have you ever seen a Chinese homeless person, or any immigrant on the streets begging for a quarter. I think not, because when you come from a REAL oppressed society this one is pretty easy to thrive and survive in.

Point. Stop bitching and start doing. I came from a poor, broken home. Raised by a single mother, then by an abusive stepfather. I left high school (but later graduated out of spite to piss off certain fascists in the administration), I traveled around the country with nothing but the clothes on my back, I even lived homeless on Skid Row L.A. (where there are no white people), worked for a crack dealer as security, and finally learned how to make money with a suit, silver tongue, and a brain. I didn't have to "sell out", and didn't have to betray my own code of ethics. Sometimes it's best to go through hell before you go to heaven, it's the only way one can love all and see all sides of every issue, and believe me, I see if you want it you can get it.

I am currently working on a 'zine in which I will elaborate on some REAL scams, some REAL methods of fucking the Government, and some REAL ways to bring about social change. But for now I'll sit here in my "ill begotten" house, listening to Fugazi on my scammed C.D. player, and publishing away on my scammed computer. At 23 life is good. Fuck the Poor
GRand (Son oF SAm)

P.S. You don't have to be poor if you don't want to be. The library is full of books explaining how to get of the economic prison you live in. The world is full of role models to steal ideas from, so live learn and make some money so you can buy politicians and fuck the government. Just be careful you don't sell your soul to the Pentagon like Rockwell. Northrop, Raytheon, and General Electric.

P.S.S. If you're a mindless piece of proletariat scenery Fuck You and Go Die. Life isn't supposed to be easy. Working for yourself brings wisdom and intelligence, the only weapons for an economic guerilla hunting in the concrete jungle. Sashliva Blat'.

Attention Everyone,

About a year ago there was a half page ad in Maximum Rock n' Roll for a 7" by a band called No Joke. It was supposed to come out on Statue Records from Illinois. The ad ran 4 times, and many people sent in their $3.50 to receive this item, the problem is they never got it. Here's an explanation of why they never received it.

I happen to be the singer for No Joke, and in February of 1991 I received $325 to record for a 7". So, my band went into the studio and promptly recorded 3 of the most brutal songs ever heard, and then we sent it to DAT to Statue Records for pressing. Time went by and we kept wondering what was delaying the release of our music. Then, Jeff Johns, the dick behind Statue Records, disappeared for 3 months, resurfacing in July.

Already, 4 or so odd months went by which was a significant amount of time, but no records were to be found. So, he kept on telling that lie, "They're still at the plant" or "The covers are being delayed."

I put up with this bullshit for another 6 months, and then I realized that we had recorded this thing a year ago. What could we do about it? Statue Records is in Illinois, we're in Buffalo, NY. All Jeff had to do was keep lying to us when we called him. He did this until he decided to move last month (May) and now we can't find him.

All this bullshit is unimportant, because what burns me up more than our substantial debt, $300 more for recording plus long-distance phone calls, is the fact that people ordered our recorded and never got it.

I feel bad that we can really do nothing about this episode, but if anyone ever sees an ad for Statue Records, send in a letter bomb.

This really gave No Joke a band name, but it's not our fault. We never got any records from him either. So, don't hold this against us, but if you see Jeff Johns, give him a knuckle sandwich.

If anyone wants info on No Joke, write to the address below, but if you don't want to, we're putting out a new 7" ourselves on Crown Records, so look for it soon. Peace, Justin
Write to: Greg Gonzales/ 70 Roman Lane/ Snyder, NY 14226.

P.S.-Write us if you've been ripped off by Statue Rec's, 'cuz we are in the process of trying to sue him.

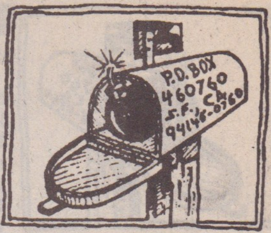
Tim and MRR:

I want to respond to the letter you printed from Peter Hoeren. I'd also like to say that I think that it's fairly irresponsible to print that without even asking me about it. I must have spoken to you sometime between the time you received that letter and the time you sent that issue to the printer. Here's the story:

At some point Peter asked me whether or not I'd be interested in trading records on his label with ones on Revelation. I said I would and explained that the records that he wanted would not be out for a certain amount of time. He told me that he had no problem with that and sent me some records. After the Inside Out and Burn singles came out I sent fifty copies of each to him. I guess he never got them because he sent me a letter saying that he never got them. Marc from Revelation Europe then gave him the Inside Out and Burn singles. He then sent a postcard to me saying that he never got anything, and didn't even mention the fact that he got records from Revelation Europe. I wrote back telling him that the Judge and Ray and Porcell records would be sent as soon as they were available.

Several weeks after I sent him the last of his records I got a letter from the lost parcel department of the US postal service. It said that they found an empty box with my return address and his shipping address on it (photocopies sent to Peter enclosed). I called him when I got the letter (this was about two weeks ago) to explain what happened and to tell him that I'd send more records out. He said that he had no problem and tried to have a conversation. He didn't bother to mention that he wrote that letter to you.

I think that it was unfair of him to write (and unfair of you to print) what he wrote considering that he (and you) didn't really make an effort to contact me about it. I sent the records even though he had already received a portion of them from Revelation Europe. I can understand him being upset that he didn't get them because they were lost in the mail, but I can't excuse him for assuming that it was my fault, especially since he runs a label himself and must be aware of what problems can occur. It is straightened out now. About complaints with our mail order: Sometimes things take a while to put out, sometimes mistakes are made and sometimes packages get lost in the mail. If anyone feels that they've had to wait too long for something, write for a refund. Anything that is ordered will be shipped. We have tried to arrange all records to be advertised only when they are available so that our notoriously long delays disappear.



Finally, I want to write something about Jamie Billig's counterfeit pressing of Judge's *Chung King Can Suck* It LP. Aside from the obvious fact that it isn't right to steal someone's work and profit from it, the slanderous tract that was included with the record was idiotic. Every claim in there was a lie and every opinion expressed was based on fallacious reasoning.

His basic claim was that we released *Chung King* to make money and 'exploit' someone. The actual situation is that we never sold any of those records and lost thousands just making them. He accuses us of exploitation, yet he made more from that counterfeit record than either Judge or Revelation did from *Bringin It Down* (the recording of those selections that Judge did want distributed). He is a liar, moron and thief.

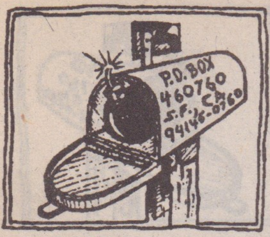
It is ironic that there appears to be a certain element within the underground that approves of the release of this counterfeit and the false statements made with it. Muddled thinking and false information are accepted at face value causing the violation of individual's rights to be viewed as justified without any discussion or defense offered. Extrapolate that scenario out and we have parallels that can be drawn to everything from everything from American foreign policy to fascism and the little that comes in between. Think about it.

If anyone wants all the facts regarding what was written in the counterfeit, please write to me. The day I got a copy of the record I detailed the facts to counter every lie that was told. I didn't want to print it all here since most people probably aren't interested, but I want to make it available to anyone who is.
Jordan Cooper, Revelation Records/ PO Box 5232/ Huntington Beach, CA 92615-5232

MRR,

We are the Portland, OR punk band Mule. We have been together since 1988 and have three records out with a fourth on the way. We have also appeared on two compilations. On Nov. 7th, 1990 we opened for the Laughing Hyenas from Michigan at the Satyricon in Portland. After disbanding, a couple of ex-Hyenas formed their own band calling it (coincidentally) Mule. They are now recording an album to be put out on the Hyena's old label, Touch & Go, as Mule.

We have also recently learned that they are coming to the NW in July. They are advertised as playing the O.K. Hotel in Seattle as Mule (ex-Laughing Hyenas)' and then the next night in Portland as 'the Laughing Hyenas'. They are obviously having an identity crisis or could it be that they are afraid to book a show in Portland under a name they have blatantly stolen? Whatever the case may be, if they come to your town please be aware that they are definitely not the



same Mule.

We may not have a large independent label backing us, but we do have our integrity. In closing, let it be said that this letter serves to explain that there is absolutely NO RELATION between our band and theirs. We are the original Mule. Thank you, Mule c/o Browner Records/ 3574 SE Sherman/ Portland, OR 97214/ (503) 236-6933

Dear MRR and readers,

Even though most of my snotty opinions do coincide with MRR's, I expect this letter to cause quite a stir. I believe this zine is over reacting to the false cause and effect scenario that you have conveniently drawn for the alarming economic downfall of independent labels.

I happen to believe that economics is the reason for the dwindling number of independent labels, not the majors "stealing" the so-called "Alternative" bands. It is really getting annoying to hear so many punks scapegoating L7, Helmet, Nirvana, etc. on their personal soapboxes, stating that these bands are the reason for the economic breakdown of many independent record labels, just because they signed to a major label.

Maybe an economics course is in line for all you naive punks. Lesson 1: When a recession/depression hits any type of economy, smaller businesses are wiped out in flocks. Despite government rhetoric stating that the current recession has been occurring for a brief period, in reality, it started to get real bad a few years ago, thanks to Reagan's/Bush's economic policies groomed to enhance multi-national corporations at the expense of smaller businesses.

So what is the above paragraph leading towards? Basically, the independent record economy has been slashed and burned WAY BEFORE THE CURRENT MAINSTREAM INTEREST in "alternative" music. In fact, Nirvana's lead vocalist Kurt Cobain said to the effect (in a recent *Flipside* interview) that he expects his band to be in the same boat a year from now as they were a couple of years ago, when they were on SubPop. My interpretation of this statement is that in a year, mainstream America's short attention span will be diverted towards a new musical trend, attesting to the fact that this musical direction will once again die off. Long into the future, after the demise of this trend (mainstream acceptability of alternative music), indie labels will drop like flies, disqualifying your short-sighted correlation of "larger labels gobbling up smaller bands on independent labels, causing these companies to die off." Instead, Reaganomics is killing the independent record economy.

Even though the corporate music media machine has resulted in Nirvana overkill (no pun intended), they are extremely humble as they look down upon the use of airport limos, plus they also more non-humbly, demanded total artistic control as part of their Geffen contract. Nirvana has almost zero backstage drug related antics, despite the fact that the media circus coined them as "druggies," because one of their t-shirts says "Fudge Packin', Crack Smokin', Satan Worshipin' Motherfuckers."

The coolest action Nirvana took was to turn down a major arena packing tour with the ignorant metal band, Guns-n-Roses (aka; Bums-n-Poseurs). Anyway, Soundgarden has narrowly defeated Pearl Glam for the Punk Grammie's sell out band of the year for touring with this bunch of imbeciles.

Anybody wanting to discuss/argue with me, write!
Angus/ 916 Ohio/ Lawrence, Kansas 66044-2828

Dear Angus,

Your theory may be textbook fine, but I'm not sure it corresponds to reality. Most of the "underground" bands and labels I know of are doing better now than ever before. There certainly are a lot more vinyl and other format releases of punk/hardcore these days than ever before. Same goes with shows--way more, all the time, out here, at least. Places like Blacklist Mailorder and Epicenter store are doing the best ever as well. And bands going out on tour, even bands with just one 7" out, are coming back with money.

Maybe some of the larger indies are hurting, but I doubt even that. But let's assume you're right about them, and ask why they would be is such a hurting position if smaller indies are doing better. My first guess is because they are trying to play the traditional major label game, that they emulate the business practices of the biggies but don't have the capital to pull it off. I'm not that sympathetic to them, if this is true, nor am I that stressed about the "plight" of bigger indie bands that "want it all." If bands are shooting to make a monied career out of rebellion, then there's an inherent contradiction that needs addressing.
Tim

Re: "Nirvanafication: the Death of the Rock Underground"

Now I've been thinking about the whole indie-vs.-major, commodification-of-the-underground issue quite a bit myself for the past year or so and the conclusions I've reached are somewhat different from those reached by Samuel Nathan Schiffman. First off, all this alarmist talk about the destruction of the rock underground and the disappearance of our way of life is silly. The rock underground cannot die. There will always be a rock underground. The reason the underground exists in the first place is that there are a certain number of people--a number which has remained fairly constant throughout history--whose ideas about music/art/life/etc. don't necessarily fit into mainstream society's accepted notions of what these things mean. The fact that in 1992 Nirvana sells a bunch of records for a major label is not going to change that. The underground is by definition something which exists apart from cultural norms. If an artist who once was considered "underground" suddenly becomes accepted by a mass audience, that does not mean that the underground is threatened with extinction, for there will always be someone else so fucked up and weird that only a handful of people are going to be able to appreciate them. I mean despite all of Kurt Cobain's noble efforts, we've yet to see Nirvana's top 40 audience beating a path to the Melvins' door.

So the underground will always exist. This is not to say that it won't change, however: right now we are witnessing significant changes in the way the underground operates and defines itself. Author Schiffman is correct when he points out that the former distinguishing characteristics of the rock underground have been co-opted and marketed to a mass audience by major label image-makers and MTV. But so what? Are flannel shirts and Doc Martens really what the underground means to you? I still wear flannel shirts (they're comfortable), I've never worn Doc Martens (they're not). If we really need some sort of superficial signpost to identify ourselves as members of the underground, then Schiffman answers his own question when he suggests that people adopt "tasteful cotton clothing" and "friendliness" as the new aesthetic. (Not to say that friendliness is a superficial signpost but if we're gonna use it simply as a means of identification and not for its own sake then that's exactly what it is--still, better meaningless friendliness than meaningless meanness I think...)

I would argue instead that the truly significant changes in the underground landscape which can be attributed to the influence of major labels and corporate greed are 1. the disappearance of the record store, and 2. the death of truly alternative college radio. Once upon a time these were the two primary sources of information about underground music: you heard something you could hear nowhere else on college radio and went to the local record store to find it. Today, however, college radio has become little more than a mass-market farm league, both for the bands it hypes (as dictated by CMJ) and the aspiring major label schmoozers who run it (spending their college years as programming directors in order to secure themselves nice positions in the industry upon graduation). Don't get me wrong, there are exceptions--foremost around here is KSPC in Claremont which still regularly plays stuff most stations wouldn't touch with a ten foot pole. But they are the exception, and by and large I think those SubPop t-shirts are right: COLLEGE RADIO SUCKS.

At least it still exists though, which is more than can be said for that once great bastion of the underground, the record store. The march of technology, in the form of CDs, and the marketing savvy of major labels, who have discovered that there are millions of people stupid enough to pay four to five times the actual value of a piece of merchandise when it comes on CD (as opposed to the mere two to three hundred percent profit they regularly received from vinyl) has brought about the virtual extinction of the record as far as the mass-market is concerned, and the extinction of the record store along with it. Unfortunately, most underground artists and labels can't afford to put their music out on CD: vinyl or cassettes remain their only options, which leaves them largely without a marketplace for the distribution of their wares.

Does all this then spell the Death of the Rock Underground? No. It just means it's changing that's all. Instead of buying records at record stores, we'll have to order them through people like Blacklist or Ajax or from the labels or bands themselves. Instead of getting turned on to new bands by cool college radio stations, we'll have to learn about them through word-of-mouth and fanzines. For me this seems like a change for the better, because it reduces the level of commodification that must occur whenever things are bought and sold. The opposite of commodification, I would argue, is personalization. If, instead of simply hearing something on the radio and buying it at the store, we are forced to find out about new things by investigating and writing to labels, then the underground is only going to get stronger and more interesting--simply because people will have to get off their fat asses and get involved rather than just being the passive consumers into which major labels, mass media and corporate America have tried to mold us. The way you can tell if someone is a bona fide member of the rock underground today is not by a flannel shirt or punk rock haircut, it's by the amount of time they spend and the dedication with which they pursue activities which mainstream audiences couldn't give two shits about, whether it's putting on shows, running a label, writing for a fanzine or just writing letters and making tapes for people.

The reason things belong to the underground to begin with is because no one else likes them: they're either too intense or weird or just plain fucked-up for most people to, deal with. Nirvana arose from out of the underground because they played good catchy songs that appealed to a larger audience (and, significantly, because they had a major label behind them to help them reach that audience--for the label's sake of course, not the band's, but that's a moral issue and I'm not as eager to moralize for other people as author Schiffman). Still, there are plenty of other bands who will never be accepted by mainstream audiences--hundreds and thousands of them--and plenty of people who just aren't drawn to the lure of a slick MTV video and nicely packaged press kit, and for these reasons

we need not fear for our beloved underground or our way of life, such as it is. Buy records, write letters, rock on...
Peter Hughes/ 84 Eagle Point/ Irvine, CA 92714

Hello there Maximum Rock 'N' Roll, I've been reading lots of sad stories in the letters pages about rip offs and slow service from advertisers, so I've got a good news story.

In November '90, I sent $80 to Dominator Records for records and t-shirts including some items that were listed as upcoming. Some months later, I received 1 t-shirt and 1 album with a letter saying that Dominator were having trouble with their pressing and there would be a delay with the other albums and offering to refund my money. I wrote and said I'd wait and then heard nothing. When I read that the other album had finally been released, I wrote asking what had happened to my order. They then sent back the album ordered and a bonus album and a free poster with apologies for misplacing my order when they were setting up their new shop.

So, I want to say a big thank you to Aaron and Michael and everyone involved with Dominator Records.
Yours, Chris Rust/ 17 Kneen St./ Fitzroy North/ Victoria 3068/ Australia

Dear Maximumrocknroll and readers,

This is Peter from Onward. Our 7" was reviewed in MRR no.109, and I'm just writing to correct a serious mistake in that review. Our 7" is out on Crucial Response Records from Germany, and it's available from them ($5), not me. So anyone who wishes to get our 7" should write Crucial Response, not me. Crucial Response's address is: Kaiserfeld 98/ 4200 Oberhausen 1/ Germany.

Also, my fanzine, *Our Turn*, was reviewed in the same issue (an ignorant review by the way)... It has 26 pages (not 13 as the review said) and it is issue no.2, not no.l.

OK, so our record is available from Crucial Response, you can write me for info, interviews and t-shirts. We will be touring Europe this August with Blindfold. Thanks,
Pete Onward/ Skovveien 39 a/ N-0258 Oslo 2/ Norway

To the readers and publishers of zines:

As you may or may not know by now, *Factsheet Five*, the zine of zines, the central clearinghouse of information about the small press, is gone. The wonderful maniac Mike Gunderloy produced 44 issues of it before having enough of the thankless task and deciding to have a life. Hudson Luce took over, put out issue 45, and was similarly overwhelmed. In a way his being overwhelmed is a good sign. There are thousands of people who are fed up with homogenized, big money media; fed up and willing to do something about it. However, volume alone wasn't the sole reason for Hudson abandoning *Factsheet Five*. Sure, Hudson made some mistakes, and moving twice across the country during production didn't help, but nothing he did warranted the outright attacks made upon him. So, in acting like any sane human, he gave the world a big "Fuck you!" and let *Factsheet Five* die a natural, albeit delayed death.

Sort of.

Hudson and a collective of people in Kansas, operating behind the persona of Kilgore Trout, are staring a magazine entitled *V*. As of this writing I don't know if an issue of *V*. has been published. *V*. will differ from *Factsheet Five* in several key aspects. They will review only those zines they find worthy of review. You won't find any poetry zines, wrestling zines, slasher movie zines, obscure punkrock zines, hate zines, sfanzines or rantazines in *V*. They won't be automatically trading issues, maybe tear sheets. *V*. will, in all probability, be subscription only or through distributors. In short, *V*. will be what *Utne Reader* claims to be, "The best of the Alternative (and Underground) press." More information about *V*. can be had by writing to Hudson Luce/ PO Box 8615/ Prairie Village, KS 66208. Send your zines to that address.

While the shitstorm over the continuation of *Factsheet Five* was in full swing, I opened my big mouth about distributed reviewing over the Net. That is, a bunch of people, scattered across the world but connected by hundreds of university and commercial computers reviewing the zines they get and sending those reviews to one place to be read by anyone with an account.

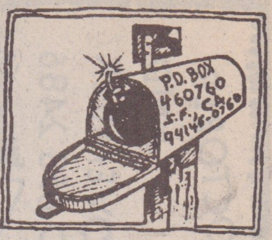
Guess who is in charge of such an unwieldy mess. That's right, me. Hudson sent me 350 pounds of zines in nine big boxes that the UPS guy was real happy to lug around. These are the zines that didn't make it into the last issue of *F5* and won't be included in *V*. Zines rejected for review in *V*. will, for some indeterminate time, get forwarded to me for review.

So we have *Factsheet Five - Electric* the online zine of zines. Available for free to the millions of people with access to Usenet and Internet, most of whom probably don't give a rat's ass about the small-press. Be that as it may, lots of people on the Net do care about the small press. And many publishers of zines have Net accounts. As *F5 - Electric* is being published Shareright (anyone may copy the reviews and reprint them in whatever form they like, so long as anyone else may do the same) I hope that the reviews will be posted to computer bulletin boards not on the Net; that the reviews are printed in zines; that the reviews will just be printed and distributed.

Pipe dream? Perhaps. *F5 - Electric* is real enough now. I've reviewed sex zines, rantazines, hate zines, tech zines, sfanzines and comics. *Holy Titclamps* publisher Larry-Bob is letting me have his listings of queer zines, and Tim has graciously allowed me to post the zine reviews from *MRR*. I'm sure we'll eventually have the same number of readers as *F5*, they'll just be different people scattered across the globe. And how does this thing work?

To get *F5 - Electric* you'll need access to an account on the Internet. Go on, be friendly to that computer nerd you sorta kinda know. We're weirder than most people. And if you don't know shit about the Net, you'll need a translator for this and the next couple of paragraphs. If you, or a friend, have an account on CompuServe or a BBS that is on FidoNet, you're in. Most Computer Science departments in North American and European universities offer Usenet and Internet access. Prodigy, GEnie and America Online may also have Internet gateways, but I'm not sure. WELL, Netcom and other services offer gateways to Usenet and Internet. My Internet address is jerod23@well.sf.ca.us. Ask me what's available and I'll tell you, ask for specific review files or the whole damn thing and you'll get it. I ask for nothing in return. On Usenet check out rec.mag for updates. I'll be petitioning for a moderated newsgroup under rec. or alt. where we can post updated information and some reviews (kind of like the Publisher's Choice section of *F5*). If you have access to WELL, go f5 where I'm hosting a conference on zines. All reviews originate on WELL. If ftp continues to be problematic on WELL, the Electronic Freedom Foundation has offered us space on eff.org.

If you wish to send a review of a zine, great! Please do, I need all the help I can get. I have a funky format, which you don't have to follow. As long as all the necessary information is in the review, I'll use it. Here's what my reviews look like:
%Title: The name of the zine with issue number(s).
%Descr: A description of the contents of the zine. As long or short as needed.
%Info: Price, address, number of pages and size of the page.



The file tags (%Title: %Descr: %Info:) are used to tell the reader what the text is. We hope to one day have a browser program that uses the tags. Each file will have reviews of one or more zines that are somehow categorized together by subject matter or by reviewer if the reviewer does a lot of zines that are grouped together like Joe and Larry-bob. Please keep all posted files in vanilla ASCII format. Also keep them Shareright.

And where do you send your zines? If you've been sending them here to *MRR*, please continue to do so. As stated above, the zine reviews will get posted. Queer zines should be sent to Larry-bob/ Box 591275/ SF, CA 94159-1275 (send an SASE with two 29¢ stamps to Larry-bob for a 12 page listing of queer zines). Send comics to either Randy Hoppe / PO Box M1382/ Hoboken, NJ 07030 or Dennis Thurlow/ 138 Westwood Ave./ Long Branch, NJ 07740.

Send all other zines (for now) to either Jerod Pore/ 1800 Market St. #141/ San Francisco, CA 94102-6227 or Ida Libido/ 2310 48th Avenue/ San Francisco, CA 94116. When sending zines to me or Ida, enclose an SASE, the bigger and more postage covered the better, because we don't have a hell of a lot of room for zines, so we'll send you some of the zines we get. That's right, not only will we review them, but we're doing a zine exchange. Don't ask for specific titles, as you won't get them. Types of zines can be requested, but are subject to availability. How much you get depends upon such factors as what you send, how big the envelope is, how much postage is on it, what we have available and what we're feeling like at the time. I'll try to send back a tear-sheet of sorts, but no promises on that one. Anyone on the net does get a copy of the file with the review of their zine as soon as it is posted.
Jerod Pore/ San Francisco, CA

Dear MRR,

To all those who wrote Nausea or International Solidarity Network at PO Box 20114/ New York, NY 10009 and were unanswered... While in the process of sorting through piles of mail, etc., we unfortunately had a fire in the squat, destroying our files. Our sincerest apologies for not replying sooner and being unable to answer your letters.

While Nausea is now defunkt, ISN is still at that address...although it will take some time to become active again.

Peace and liberation.
Amy/ NYC

Dear MRR,

My name is John Stabb. I'm 31 years old. I don't skate and I'm into anarchy. Funny, the one thing that all the senior citizens of punk didn't say was that being in a band is a therapy session. At least it'll always be for me. My first punk rock experience was seeing Black Market Baby in 1980. I copped G.I. from one of their lyrics. Just a shy 19 year old frustrated kid out of high school I saw my first punk band and got seduced by an older woman. Almost lost my virginity by like my friend Jello says "Too Drunk Too Fuck". Punk will always be my roots, but you have to do what you enjoy first instead of pleasing fans. I was young, loud, and angry. Now, I'm older, louder and cynical. Oh yeah, I get hate mail in Maximum RNR, too. Life is good. Being a musician may not be the most lucrative position and it's criminal what it does to talented artists, but it has saved me a lot of money on psychiatrists.
John Stabb, 31, Singer, Teen Psycho Booty

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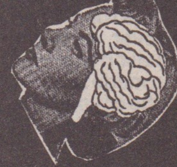

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THE LEAVING TRAINS

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Yes, Falling James has tossed his shower cap in the ring for the 1992 presidential race. Part of his platform is to change the national anthem and return land to Native Americans that was misappropriated through bogus contracts. Surely, James will inform the thousands of folks he'll encounter of his candidacy along the upcoming, international "LUMPY" tour route. SST 288 (LP/CA/CD)

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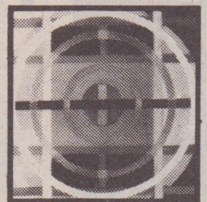

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WE ARE THE MUSIC WE PLAY, the second CRUEL FREDERICK LP, elevates the boiling hot blowing of reedman/ringleader Lynn Johnston another hundred degrees higher from the free and cruel jazz first heard on their 1988 debut, BIRTH OF THE CRUEL. Alabama born and California (jazz) bred under his "personal mentor," Bobby Bradford at Pomona College, Johnston played with fellow reed student, David Murray (World Saxophone Quartet) at Pomona. In the underground LA jazz movement of the last decade, Johnston has shaped a very bent and revered sound amongst his peers. Johnston's aggravated horn assault, shaded with humorous tones points to his appetite for Albert Ayler, Eric Dolphy and Thelonius Monk. On WE ARE THE MUSIC WE PLAY, CRUEL FREDERICK covers three Monk tunes and "Dee Dee," a number by another artist noted for throwing curves, Ornette Coleman. WE ARE THE MUSIC WE PLAY is jazz at its cruelest. SST 290 (LP/CA/CD)

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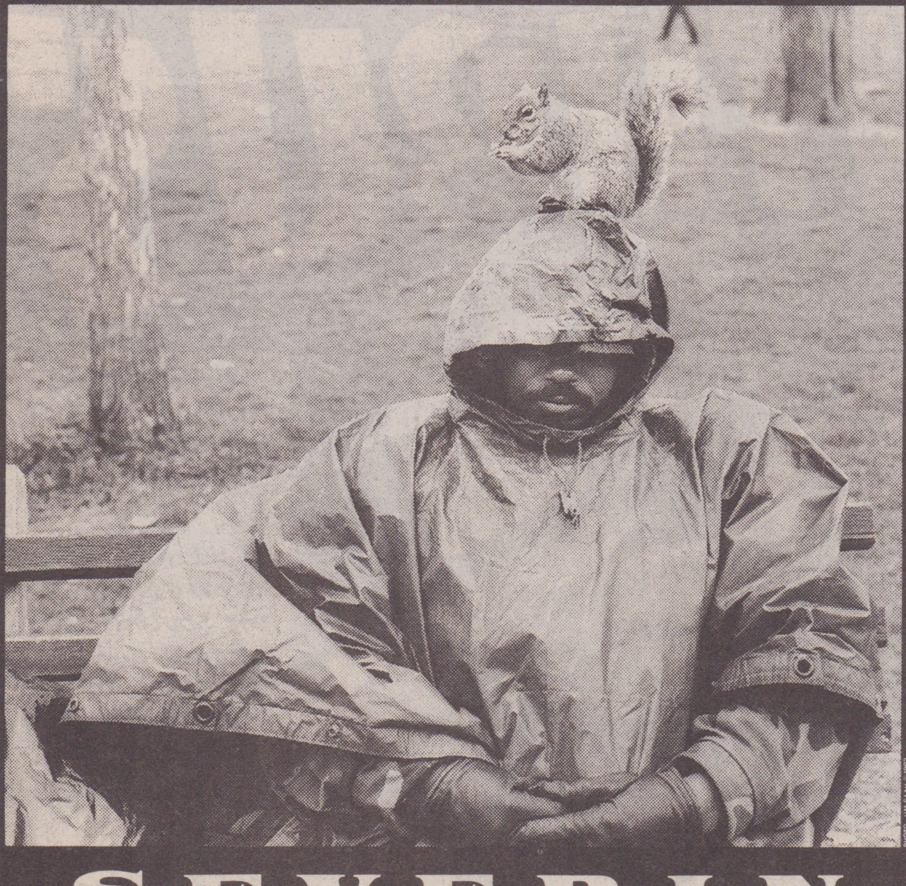
SST

ABNORMAL



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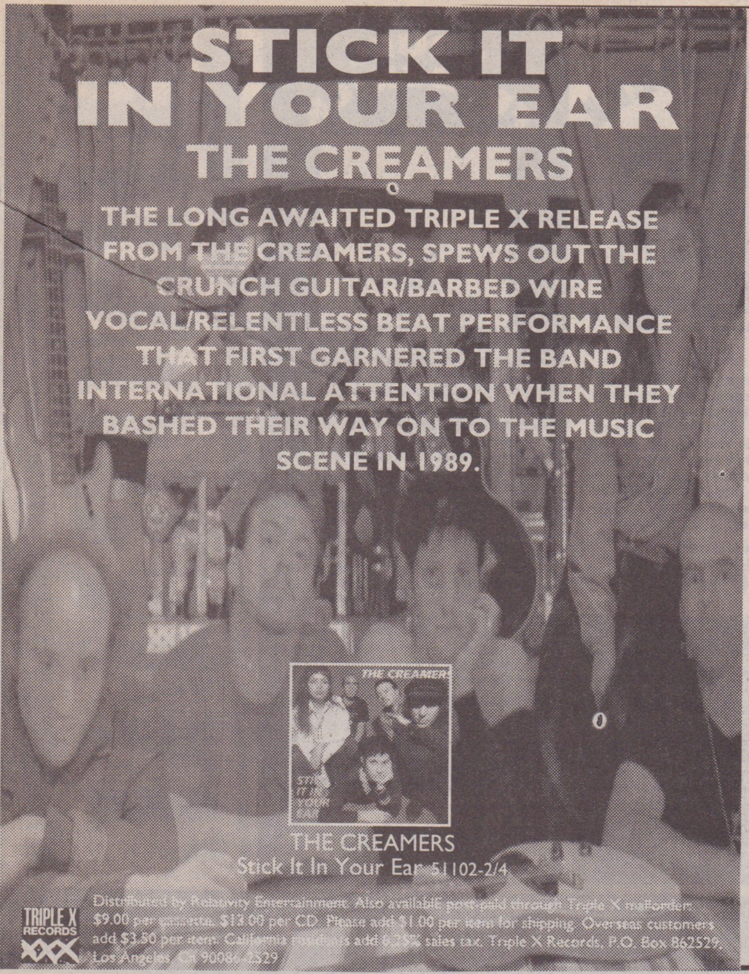
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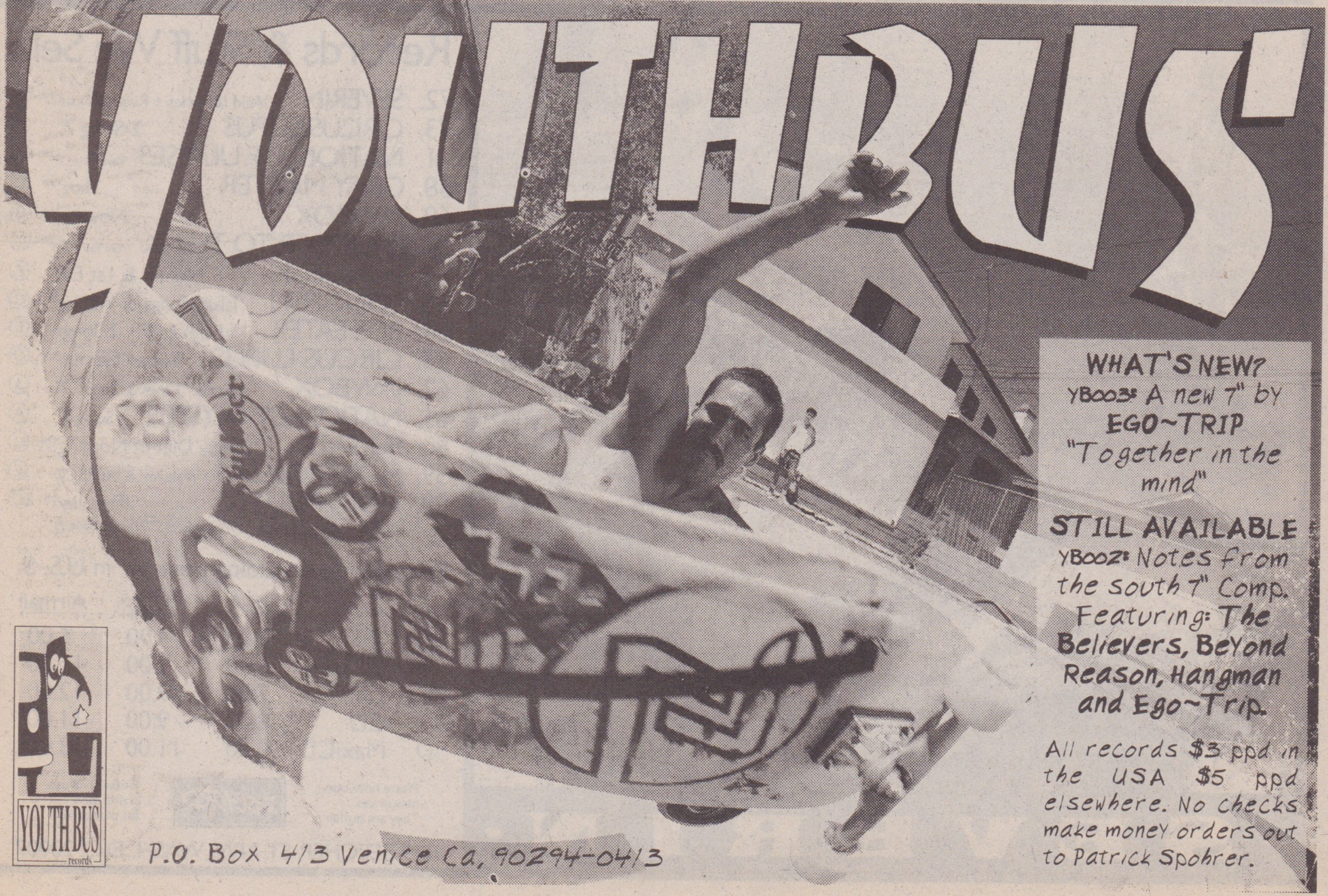
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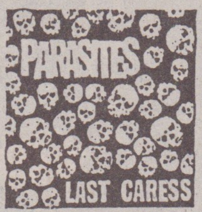
The Droogies - Heaven (Shredder)

Impressive album from these Germans debuting on America's Shredder label. Comparisons have been made with Dinosaur Jr and the Lemonheads and I'd add the Only Ones to that list. Great big, walloping guitar sound that's as fresh as it is massive. The vocals are well laid back in a production which is reminiscent of Albini's working practices. They can pull off the dumb rock and roll bit in fine style as well, as on We Rock Tonight. A satisfying slab of vinyl.

VARIOUS ARTISTS, The World's In Shreds: A nice three-band sampler, less "formal" than C/Z's *Teriyaki Asthma* series and truthfully, more original. Ice Fan's "Broken Image" is a moving, slightly pop-oriented piece of bliss. Krupted Peasant Farmerz's "Invasion of the Snailz" sounds a lot like Misfits' "I Turned Into a Martian,,' less gothic and funnier than anything Danzig could ever do. The best is Dry Rot's "Push and Pull," complete with great time changes and punk influences that would provoke your little sister to jump on the bed with glee.

THE PARASITES
"PARAMANIA" 7-inch
"EN HOMAGE AUX BEATLES" 7-inch (Shredder)
(This review appeared in *Rockpool*) Another local (Jersey) trio who've been coming on strong of late. The group's previous work was decent punk/pop that was enjoyable enough, but their new singles show splendid growth. "When I'm Here With You" from the "Paramania" 7-inch is by far their finest outing, approaching the better Descendents material for honest, swooning pop with a new wonderfully tempered tight guitar onrush. On the flip, "Die Trying" is nearly as good, and even their actually serious cover of "Both Sides Now" (a syrupy lite FM hit by JUDY COLLINS in 1970) is well executed and worth recording. The same could be said of the AUX BEATLES 7-inch, where they cover "I Feel Fine" and "Paperback Writer" in fine style, always great to hear Punk Beatles). The band has tightened, has developed muscle and is beginning to display a refined pop knack. Put these guys up there with the more recent work by Mr. T. Experience and Shudder To Think when one thinks of making' '91 punk 'n' roll sound anything but retro.

SPECIAL FORCES "Red White & Blue" ep
On red, white and blue splatter vinyl is an extremely upbeat on the rockabilly twangy side of a song about the corrupt USA and some humorous ones about insane rats and a color changing blob. Abounding goofiness.



PARASITES, "Last Caress" b/w "Fool For You" (Shredder Records, 181 Shipley St., San Francisco, CA 94107) From the swamps of Jersey comes this blast of three-chord monte that draws equally from the Buzzcocks and the Misfits—who they pay tribute to with their "Last Caress" cover (as did Metallica before them). Nikki Parasite sings and plays all the instruments on the demo version of "Fool For You," while the Misfits cover was recorded by the band on Halloween, 1990. Green skulls dominate the sleeve, and the orange vinyl celebrates the autumnal feeling of this gem.(45/TG)

The singles are $2.50 each. The DROOGIES LP/Cass. is $3.90. Checks payable to: Blacklist Mailorder, 475 Valencia St., S.F., CA 94103. Include $1.05 postage for the 1st pound, 43¢ each additional pound 4th class in U.S.. Distributed by Mordam Records.

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COLUMNS

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Sometimes, when I think of the philosophical, political, or musical differences that exist between myself and many of the people associated with MRR, I wonder why I even bother to write a column for this magazine. Some of the readers may be wondering the same thing, and at least a few of them (whine, whine) would undoubtedly prefer it if I didn't. The answer to this question, which is almost disarming in its simplicity, was provided by Mike Lavella during a talk we had a few weeks ago. He observed that people who write for **MRR** have at least one thing in common—they think punk rock is the world's greatest music. Although I do not believe that this is in fact true in the case of several other **MRR** columnists and shitworkers (for reasons I will explain in the next column), it couldn't be a more accurate characterization of my own attitude. There may be a few 25th generation punks out there who don't realize this because they were first exposed to my views in the purposely provocative column I wrote about metal, GUNS N'ROSES, etc. Lacking any knowledge about the history of punk or my own long term involvement with it, they not only misinterpreted what I meant but wrongly assumed that I liked metal more than punk, that I thought POISON was more "punk" than GREEN DAY, or some other such nonsense.* Nothing could be further from the truth. As a matter of fact, I only really like about 100 metal songs and about 10-15 metal bands. Period. In contrast, I love thousands of punk songs and hundreds of punk bands, and the number is growing by the hour. Anyone who knows me, listened to our radio show in the past, or read **MRR** during its first four years of its existence can attest to that. About this, as about so much else, the post-YOUTH OF TODAY and post-Gilman Street punks are utterly clueless. I only hope that the few remaining fans of classical punk rock aren't ignoring the records I promote in my column because they are mistakenly assuming that these discs are metal rather than punk. If so, they are missing out on some fabulous punk releases. Rest assured that I would make it perfectly clear if a record I plugged was metal or metallish.

In any event, it is absolutely true that I think punk music is the greatest rock n'roll music in the world. And, as I've reiterated over and over again, I think rock n'roll is the greatest thing in the world. So you can just imagine how much I love punk rock! If I didn't feel that way back in 1977-8, I would never have gotten involved in the punk scene in the first place. There used to be—and probably still are—some anti-political punks who thought that everyone associated with **MRR** was more into political activism than music. That may be true of some of the shitworkers, past and present, but no claim about my motivations could be more false. I have always been, first and foremost, a cultural rebel who was into rock n'roll. I have never been a member of any political organization or group, and have never engaged in the day-to-day drudgery characteristic of political activism. During the late 1960s, even though I was also very concerned about broader political issues, I had nothing but contempt for most political militants, who I found intolerant, sectarian, naive and, worst of all, boring. They in turn considered my hippie rocker friends and I to be selfish hedonists. We had each other pegged pretty damned well.

This division between political activists and cultural rebels, though not always a hard and fast one, has been a constant subtext and source of friction within every generation of alienated youths. I have always fallen into the latter category, although in the past I may have seemed too political or overly serious to those stupid punks who didn't want to have to think about anything at all. Indeed, if the term "political punk" refers to someone who is knowledgeable about, as well as extremely interested in, national and international political developments, than I am undoubtedly more "political" than the vast majority of self-righteous P.C. punks. And I'm not at all ashamed to admit that I'm political in this sense. It's hard for me to understand how anyone could live in this world and not pay attention to, and be concerned about, all its bizarre and sordid political dimensions. After all, most of us have to suffer the consequences of the self-interested political decisions made by that relatively restricted group in every society which holds the levers of power. How can people blithely or willfully ignore an entire sphere of activities which, in addition to being intrinsically fascinating, has such an obvious impact on their everyday lives? The main difference between myself and the majority of political punks, aside from the fact that I have an enormous and very black sense of humor, essentially boils down to the fact that I'm not exclusively or even primarily interested in politics. I also like to have fun, and usually this is best accomplished by satirizing or temporarily escaping from the more oppressive aspects of the real world. There's a lot more to life than politics, and I'm even more absorbed by certain types of literature and films (horror, **noir**, science fiction, dark fantasy, and other so-called "trash"), college football (go Michigan!), non-computerized military simulations, beautiful girls, alcohol (once a week), and—what else?—rock n'roll. The reason I mention these things is simply to suggest that being "political" doesn't necessarily mean being monodimensional, intolerant, and stodgy, although one can hardly blame people from making such an assumption when confronted by that vocal minority of constipated, censorious P.C. assholes, who have done more than anyone else to diminish the appeal of anti-establishment politics. With "progressives" like them around, who needs to worry about reactionaries?

These observations are intended to set the stage for the main subject of this column. At an **MRR** staff meeting several months ago, someone actually suggested that ads by the DWARVES and G.G. ALLIN should be censored because they promoted offensive ideas that were supposedly contrary to "punk". I immediately became outraged, not only because I'm totally opposed to censorship, but also because I felt that no one in their right mind could deny that the members of these two bands were punks, whatever one might think about the contents of their lyrics. To my surprise, a couple of people actually said they thought G.G. ALLIN was **not** a punk. I was momentarily so stunned that I was unable to formulate the appropriate response to such a ridiculous claim—that by my reckoning G.G. alone was more "punk" than 90% of the neo-punks who work at **MRR** put together. Later, it really dawned on me just how much the original conception of punk had been distorted in the process of its transmission to the younger generations by **MRR** and other political punk fanzines. A movement that was originally based far more on hedonism, offensiveness, and a visceral anti-authoritarianism than on particular political dogmas and altruistic moralism was now being assessed primarily in terms of the latter. This is not to say that punk wasn't originally anti-establishment and very often intelligent. But it is to lament that these two characteristics came to be defined in such a rigid, narrow way by later generations of punks. As a matter of fact, if the restrictive P.C. definition of punk advocated by certain people at **MRR** was accepted, the vast majority of the original punk bands and punk records could not be considered "punk". Here are some examples, in no particular order:

1) SEX PISTOLS, **Never Mind the Bullocks** LP—These guys were obviously a bunch of pseudo-punks. Not only did they sometimes wear swastikas, they sang a pro-life song ("Bodies"), called members of the NEW YORK DOLLS "faggots" (in "New York"), and made light of the Nazi death camps ("Belsen Was a Gas"). THAT'S NOT FUNNY! These poseurs were nowhere near as punk as the CLITBOYS!

2) PAGANS, "Six and Change" 45—This single opens with the words "Freddy, you didn't have to hit the fag, Freddy". 'Nuff said. Totally homophobic! If they were still around, it would be necessary to organize an immediate protest by Queer Nation. And while we're on the subject of homophobia, let's talk about the

3) ANGRY SAMOANS, **Back From Samoa** LP—Here's a record filled with offensive homophobic and sexist material. What else can one make of songs such as "Ballad of Jerry Curlan" and "Homo-Sexual", with lyrics like "Homosexual, jerk me off, homosexual, go get lost", etc.? Then they compound their insensitivity by singing songs about Hitler's cock—THAT'S NOT FUNNY!—and launching a vicious attack on overweight people ("My Old Man's a Fatso").

4) DEAD BOYS, **Young, Loud & Snotty** LP—This record is really awful. It's filled with some of the most horrible sexist songs ever written, such as "Caught With the Meat in Your Mouth". That might be O.K. if it were written by queer punks, but certainly not by white heterosexual males. And get these misogynistic lines from "I Need Lunch": "Girl, I don't really want to dance. Girl, I just wanna get into your pants...I need lunch". If that isn't objectifying women, I don't know what is! Then they make it worse by promoting violence against women: "Don't look at me that way, bitch, your face is gonna get all punched." That's certainly not polite enough to be punk!

5) DEFNICS, "51 Percent"—A bunch of unenlightened guys from the Midwest, singing typical competitive, pro-capitalist things like "I wanna be a rich man, I wanna drive a Lincoln, I wanna a lot of chicks and I wanna a lot of power, I wanna make a thousand bucks an hour". The flip starts with a Hitler speech and talks about killing commies! And they call themselves punks! They definitely need to be placed in progressive reeducation camps.

6) FORGOTTEN REBELS, **In Love with the System** LP—Yet another politically incorrect record that pretends to be punk. This one's got xenophobic, racist, anti-progressive songs like "Bomb the Boats and Feed the Fish" about the

Vietnamese boat people, with lyrics like "I don't want no foreign pricks to take my job away from me...They're commies, subhuman subversives...They got nowhere to go so let them drown". And they've even got a song about necrophilia, which is oppressive both to women and dead people ("Fuck Me Dead"). Not to mention their first 12", with the songs "Third Homosexual Murder" and "Nazis". These fascists should be prosecuted under "hate speech" laws.

7) RAMONES LP—This record starts off with a song promoting child abuse ("Beat on the Brat") and goes downhill from there. There's nothing even remotely funny about child abuse! Ask any social worker! Discs like this should never be reviewed in **MRR**. It might give people the wrong idea about punk rock. Heck, let's pressure the PMRC to take some action.

8) NEGATIVE TREND, "Mercenaries" 45—In this song they have a line that goes "Killin' nigger commies, keepin' Africa free". It would be O.K. if they were people of color singing "killin' honky oppressors", but these are the oppressors themselves promoting genocide! SISTER SOULJAH's righteous ideas should also be applied to racist so-called punks like these.

It's obvious that I've been exaggerating for effect and carrying this kind of stilted reasoning to its most extreme and absurd lengths—though many P.C. dipshits are almost as ridiculous—and that the lyrics cited above were tongue-in-cheek and originally meant to shock squares. The discs I've listed constitute an infinitesimally small sample of the thousands of obnoxious punk records that could, if taken at face value, be accused of falling into the allegedly "sexist", "racist", or "homophobic" categories. (And I didn't even include any of the small number of releases with an overt or clear-cut right-wing orientation [like SKREWDRIVER, the HUNS, U.S. CHAOS, etc.])! It's more than a little embarassing that 15 years later it's primarily the "punks" who are shocked by records with "offensive" themes, and that some of them would like to form their own P[unks]MRC and ban such records if a new and unknown punk band recorded similar material. My question, therefore, is this. What does it say about a conception or definition of punk that could result in the banning of some the greatest punk releases in history from the bins at Epicenter or the pages of **MRR**? Obviously, something is seriously amiss here, and I'd say it was the wrongheaded notions many younger punks have acquired about a scene whose actual history they obviously know very little of. Until these people wake up and smell the coffee, I for one am going to continue resisting their efforts to censor and suppress materials they find "offensive". Boo fucking hoo! As if punk was meant to be inoffensive and make the listener feel comfortable. For chrissakes, one of its main purposes was to challenge the listener's sensibilities and complacency.

*By the way, the main difference between POISON, who are obviously not punk, and GREEN DAY, who obviously are in their own wimpy way, is that POISON writes a lot better guitar-heavy pop songs, or at least they did on their first album.

FOR THOSE ABOUT TO PUNK OUT,
I SALUTE YOU

As far as new records are concerned, I haven't heard too much this month that I think is real hot. Among the exceptions are a 7" compilation EP entitled **Blame and Burn**. Unlike almost all the recent samplers I've heard, this one is consistently good. It's got a funny MR. T EXPERIENCE cut, a fast BAGS-like punker from YOUTH GONE MAD, a raunchy, straight ahead cover of RED KROSS' classic "S&M Party" by the PINK LINCOLNS, a catchy pop punk track by SCREECHING WEASEL, and a great new punk blast from the always great QUEERS. In spite of all this tough competition, the GARGOYLES' crunchy, DEAD BOYS-meet-60s punk number simply blows everything else on here away. Then there's a terrific old-style punk EP by the BLANKS 77 from Connecticut. Their **Unite & Pogo** EP has archaic punk and Oi motifs and a self-consciously "classic" feel, and the raw guitar sound, ultra-snotty teenage vocals, singalong choruses, and hilarious lyrics make it a pleasure to listen to. The "fuck you, shut up, fuck off" chorus and guitar bridge in "Final Solution" are alone worth the price. Totally fuckin' nostalgic pogo punk, but if you like this as much as I do, don't be a hypocrite and complain about other types of "retro" rock. The MUFFS have a new 45 out on an Australian label, which unfortunately makes it more costly, but I'd say it's worth the price. "Guilty" is an eminently hummable garage pop cut, whereas the flipside is a raunchier 60s garage punker with nasty-ass vocals from Kim. Moving along, I also really like the incredibly low-fi **Fielder's Choice** EP by GAUNT, which despite the total absence of a low end displays great STIV BATORS-like vocals and a strong melodic sensibility. "Revolution" is an amazingly hot song in the STOOGES tradition. Also note their punk-as-fuck slogan: "You play ball with us. We'll stick the bat up your ass." I just bought the new CHESTERFIELD KINGS 45, and boy was I surprised! It's kind of like 60s punk meets N Y DOLLS-style rock n'roll. At first it was disconcerting and rather annoying to hear a trash rock version of the MUSIC MACHINE's "Talk Talk", but after a couple of listens I actually started to really like it. Ditto for the others. Finally, there's the TRIBE 8 **Pig Bitch** EP. Although I don't like the lead vocals and the songs are a little too tuneless and disjointed, this record has a great trashy feel, a good deal of obnoxiousness, and a couple of songs with hilarious yet angry lyrics. I especially appreciated their classic anti-rapist rant ("Frat Pigs"), wherein they warn a bunch of dumb frat boys: "we formed a posse, we're roaming the halls, gonna play a little game, it's called gang castrate." Everyone says they're great live, so I'm planning on checking them out at the next convenient opportunity.

MISCELLANEOUS SHIT

Corrections: The title of the lesbian coming out film I criticized in **MRR** #110 is "Desert Heart", not "Desert Flower". The two youths who tried to commit suicide, an act their parents tried to blame on JUDAS PRIEST's lyrics, were from Nevada, not Utah.

If you think your record is too rockin', obnoxious, or politically incorrect to appeal to others at **MRR**, SEND ALONG AN EXTRA COPY c/o ME.

"I'd say it's Ben Weasel," says Gavin.

"Come on!" I yell, "Get serious!"

"Well, then it's gotta be Bruce LaBruce." says Big Mike.

"Of course, it's Bruce." I tell him. "No question about it."

ARTLESS: The mini-tour is over. We're long-driving from Montreal back to New York. We've already discussed who was the sexiest, the dorkiest, the dumbest, the worst dressing of all the people we'd met. Now we discuss who was the smartest.

Bruce (who should have a column here!) had provided me with one of those rare epiphanous moments. You know, when something happens, or someone says something that suddenly explains things. The blurry becomes sharp. The fuzzy goes acid clear.

Right now, I'll splatter before you various incidents. Strings left untied. Cases left unsolved. Problems left unanswered.

One: In 1970, I visited a botanical garden in London. I'm with Chris and Clare, some Britpals from the Lin Piao Commune. Chris is a gardener. Pinks, whites, yellows; meadows of happy colors fan out to the horizon. Petal smells waft through the air in breeze induced waves. Everything is so pretty, so perfect, it makes me boil with anger. While my friends gaily explore the roses and rhododendrons, I seethe. I take a piece of gum from my pocket. Open it up, put the gum in my mouth and throw the wrapper among the flowers.

"There!" I say in triumph. "That's what they needed."

"Why did you do that?" asks Chris, angrily.

I can't answer him.

Two: I talk to Tad. He brags about torching an American flag. I think it's stupid.

"Why did you do that?" I ask.

"Don't I have the right?" he asks in return.

"Of course, you have the right. People are allowed to be idiots. Why do it? You're giving away a mighty powerful symbol."

"Well," says Tad, "it pisses people off."

I can't answer him, but I'm still angry.

Three: I'm just back from Japan. I talk to Timmy on the phone. We compare notes. I brag about my Thai adventures. Tim tells me about his nookie-quest among the West Coast MRR-worshipers. Then talk turns to "the old gang."

Tim tells me music is *out*. Now punk rock is *spoken word*. Rollins started the trend. Biafra probably gets more money though.

"Maybe Biafra will start doing Reebox ads." says Tim.

I don't get it.

"Didn't you see that ad for The Gap?" He asks.

I didn't.

"Henry Rollins has a full pager in *Rolling Stone*. He's doing an ad for them."

I think Tim's joking. He isn't.

For months I ponder that ad. (Not continually, just while sitting on the john.) What do I think about it? Was it a cool move? If he got a lot of money for a little work, he's got my vote! Right! But why The Gap? Middle America unbound? Mr. & Mrs Normalland, the folks Henry rails against?

I read a fanzine interview. Henry says he only got $750 for the ad. Less than he makes in a night of spoken wording. Why did he do it, then?

"I did it to piss people off, more than anything else." He says.

I still don't know what to think.

Four: ARTLESS started somewhere around 1981. The original idea is to fight the emerging PC-itude. We take every lefty cliche

and stand it on its head. We call ourselves Republicans, support nuclear war and supply side economics. It pisses people off. Some folks think it's funny.

Five: ARTLESS is in Toronto, Canada, 1992. We're greeted by a crowd-size crowd and some polite applause. Then we start. Somewhere during *Sisterhood Is Powerful* the heckling begins. I think it's the line where I say, *Don't tell me sisterhood is powerful. The only thing powerful is the smell coming from between your legs.*

"All men should be branded!" shouts a female voice. I think she says "pregnant," not branded.

"I tried," I yell back, "but it didn't work."

There's more heckling. Things get even better during *Beer Is Better Than Girls Are.* We build up a quick repartee with those audience members who choose not to leave. Gavin takes off his t-shirt and changes to one that says *Don't blame me. I only write the music.*

After the set, most of the people who come up to me are happy. We impressed them. They smile and shake my hand. They got it. The hecklers were too dumb to see the joke. We sell a lot of records and the rest of our t-shirts that night.

Afterwards, Gavin and I go upstairs with some other folks. We sit around a table. Steve Beaumont is there. Some fanzine guy and a radio station interviewer also sit at the table.

The thin, clean-shaven interviewer tries to control the conversation. He asks me about the relationship of provincial size to a Canadian weltbild. I never get to answer. People shout questions and statements from all over.

"What about smoking?" yells a chubby kid in a dirty t-shirt.

A thin pretty girl asks if I think women are inferior.

The interviewer frantically moves the tiny microphone, trying to thread an invisible needle. It's chaos. Passers-by jump in.

Steve Beaumont talks about baseball. Voices jumble like open trading on the stock exchange floor. The poor official interviewer tries to restore order. He's overwhelmed by the forces of true democracy.

Bruce LaBuce walks by the table. I point him out to the radio station guy. He points the microphone at him.

"As a local celebrity, what did you think about the ARTLESS show today?" he asks.

"As a performer," answers Bruce, "Mykel has a very nice hairweave."

Bruce says nothing else. Like a cartoon-style one ton weight, a silence slams down over the crowd. Bruce leaves. After the shocked pause, the interview continues.

Eventually, we get kicked out. We go to Bruce's house where we're planning to spend the night. I have a bet with Ben Weasel that Bruce will bed our bass player, Big Mike. I've got ten-to-one odds: my five against Ben's fifty. Besides worrying about the cash, I also want to find out why Bruce was so cuttingly sarcastic about the show. He should have been fawnishly adoring.

A little party waits for us when we arrive. Bruce greets us in red pajamas. Other people sit on stools and smoke cigarettes.

Bruce tells me that Ben called to warn him to keep away from Big Mike. He didn't want to loose all that money. I tell him the bet's off, that cheater!

A stern woman with henna-red hair sits at the kitchen table. She sucks on one of the bootleg cigarettes we smuggled to help pay for the tour. The little bone in her temple clenches and unclenches as she struggles to put her words together.

"Why did you say that stuff?" she asks, wheezing smoke out her mouth and inhaling it again through her nose. "Some of that was really offensive. Do you hate women?"

Another girl, a bit younger and darker haired, takes a chair and moves it next to me. She smiles at me and strokes the back of my neck.

"Mykel you *are* a bastard," she says, "until people get to know you. Then they realize that it's all sarcastic."

"That's what I mean," says Bruce. "Sarcasm's so fashionable these days..." [Note for future enemies of mine: few things grit my teeth more than being called *fashionable*.]

"It's such an excuse." He continues, "It lets you get away with anything. You can say what you really mean and then run away by claiming you were sarcastic. You never have to stand up for what you believe. If someone attacks you, you say you were only being sarcastic."

I open my mouth to defend myself. No sound comes out. I'm hit. Bruce's verbal bullet tears my throat with an entrance wound to the left of the adams apple. Expanding as it travels, it rips apart my esophagus and windpipe. It exits, blowing a tennisball size hole through the back of my head.

The epiphany. Sarcasm's a wall, although I would've used another word. Maybe *just-kiddingism* or *piss-people-offism.* It's a dodge, a shield you can hide behind when the shit starts flying. I scream about people not taking responsibility for their actions. But what about me? What is *I didn't really mean it* or *I was just being sarcastic* or *I just wanted to piss people off*? You can do anything, then run away and hide behind these excuses. Get it?

Why did I throw that gum wrapper in the flowers? To piss people off, of course. Why did Tad burn the flag, or Rollins do a Gap ad? Same reason. Why did ARTLESS claim to be Republican? It'd get people mad.

I could buy a can of paint and fling it on old ladies. That'd piss 'em off. I could use it as an excuse to do anything, no matter how stupid or worthless. There's got to be more than that.

Picture this: my friends are punk rockers, so I start wearing a suit and tie. That'll get 'em. Yeah, I'll get married and buy a picket fence house in the suburbs— and a Mercedes Benz. Ho ho, won't folks be pissed off then? I'll sign to a major label for big bucks and help put bootleggers in jail. *Everybody* will get mad at that!

See where it can lead? You go full circle. Vote for Bush. Go on anti-abortion demonstrations. Be a hypocrite. Become everything you hate. Still you rationalize it with *piss-people-offism*. If there's nothing behind it... if there's no other reason for action, then Bruce is right. It's just a wall to hide behind when the going gets tough. Throw a snowball at a car. Then run behind mom when it stops and the driver gets out. No thanks, I've outgrown mom.

Why do I put down anti-porn feminists? *Because I believe they're evil.* It's not sarcasm, or piss-people-offism. I really believe it and that makes it a much more valuable statement.

I don't hate women, but I *do* think fat feminists probably have smelly twats. I don't really want a nuclear war, but I *do* think that knee-jerk lefty anti-warism is often hypocritical, or at best, not thought-out. And sometimes, I'd really rather have 40 ounces of *Crazy Horse* than some quick nookie with a girl who expects me to pay for her dinner and then spend the rest of my life with her. I'm not being sarcastic.

I won't enjoy being heckled any less. I'm not going to stop pushing the dander buttons. But I better have a clear reason for doing it. It may be irony or disgust, but just pissing folks off isn't good enough anymore.

So buckaroos, I mean it. It's what I think. If you agree with it, great. If you don't; write letters, walk out, heckle or we'll talk about it. But I'm **not** doing it just to make you mad. I'm **not** doing it to *make you think.* I'm doing it because I believe it. Eat your sarcasm. This is the real thing.

One more thing, though. Bruce, it's a transplant, not a weave. Okay?

ENDNOTES:

—> One of society's dumbest and most evil institutions is the prison. Started as a "humane" alternative to whipping (by some early liberal, probably), prison is much worse. It doesn't correct anything. Look how many folks go back! The U.S. has more jailbirds than anybody else. They make minor criminals into major ones, spread AIDS, and kill the spirit. It's a struggle to survive. Bring back whipping, I say. At least, you suffer, it's over and that's it.

I often get mail from prisoners. Gil Moreno (E09685, CMC-East 4112x, PO Box 8101, San Luis Obisbo CA 93409-001) is one. He's had some interesting experiences, including discovering his hidden homo-side, something I expect is common among prisoners. He now finds himself too one-sided and is missing contact with females. If any girls out there feel like writing— not necessarily sex stuff just something to stave the mono- gendered loneliness— please do.

Also Walter Johnson's (862592, D.O.C./ M.C.C. PO Box 557, Westville IN 46391) lonely and needs penpals. He asked to join THE WORLD FOR FREE home exchange, but I doubt his guards would be to happy with strangers crashing on his floor. Anyway, write him just to say hello.

—> Speaking of prison, here's the newest on our pal GG Allin. It looks like he's gonna miss Halloween again this year. He's in till March 11, '93. After that, he'll be completely free. (As if he weren't to start with). Write him: GG Allin 206045, Jackson State Prison, 10 Block Division, Jackson MI 49204.

—> On the law front, I finally hit one. I correctly predicted that the Supreme Court wouldn't overturn Roe vs. Wade. They couldn't. It would've cost Bush the election. Now Georgie boy can tell the Christians that he tried, but the court said no. Meanwhile, he alienates fewer of the "Republicans for Choice." Next month'll be the election special. I'll write more about it then. But now that Clinton has chosen Al "Mr. Tipper" Gore as his running mate, anyone who votes for him as "the lesser of two evils" either has his head up his ass— or has *her* head up his ass.

—> Speaking of Christians, Poland, which thanks to the Catholics, has outlawed abortion, is now in the midst of an AIDS scare. The government tries to build special AIDS hospitals. No one will allow them in the neighborhood. They're afraid of homos and junkies. They even tried to build an HIV-infant hospital. The locals said no. Can I blame this irrational fear and intolerance on the church? Is Christianity so evil as to deny hospitalization to little kids? You bet it is!

—> This has nothing to do with little kids. But it's still fun. I finally got 'em, two of 'em! The letters were good, but the videos are stupendous!!! Carol, you're amazing. I keep it right by the bed. It's what gets me to sleep every night— and I don't mean 'cause it's boring. Great camera work— I feel like I'm right up in there!

And "Bert and Ernie" I don't for a second

believe those are your real names, but I don't care. You camera work isn't up to Carol's standards. (Set it on a tripod & go, huh?), but I could see all I needed. Thanks guys. I especially liked the part with the pimple.

Yo! Make me a video. The grosser the better. As usual, my address is PO BOX 137, Prince St. Station NYC 10012

—> Also on the sex front: here's a quick response to Lali's 100% retard answer to a letter from John Wilcox a couple issues ago. John told about his sex adventures with an older man. He had been 10 years old. He initiated the act, enjoyed it, and still regards it as a positive experience. In a sweeping remark, dumb by even feminist standards, Lali takes this as an affirmation of child rape. It's as if I described a pleasant sex experience with a female and that meant I support forced sex with all females.

Wilcox's point, of course, was not that there is NO child rape, but that there is child-sex that is *not* rape. (Just like there's adult sex that's not rape.) Only someone ideologically blinded by Andrea Dworkin, Geraldo Rivera and Jesse Helms could take it any other way.

—> Back on the law front, *The London Observer* reports that the German police often force citizens to undergo a "medical-psychological exam" to continue driving. They force this exam on people who "drink too much." In one case, a guy takes his bicycle to a party because he knows he'll be drinking. When he gets out of the party, he's too sloshed to even ride the bike. He pushes it instead. The cops arrest him for public drunkenness. The shrinks get him. They "examine" him. (He has to pay $350 for the exam, by the way.) Because the guy can't describe his drinking habits in detail, the psychiatrist says he "ignores his drinking problem." They take his license away. My pal Sue, who sent me this clipping wrote on top. "Crystal Balls, anyone?"

—> Unintentional funny quote of the month:

You guys must get tired of being in a band where all the focus is on one person and nobody cares about the rest of the band.

—Ben Weasel to ARTLESS in Chicago

—> Runner-up unintentional funny quote comes from the promo-kit from Glenn Danzig's new LP III.

"Don't tell me that I can't believe what I want to believe, that I can only believe what you want to believe. Don't try and make everyone think that your version is the only version"

Intense stuff— the stuff that makes DANZIG peerless in the ranks of heavy rock. The man shakes the pillars of the temple.

—> On the toilet sitting front, comes a spectacular time consumer from Pressure Drop. Martin's new(ish) book *Sabotage* is superb anti-work propaganda. Not much (besides Bruce LaBruce) inspires me these days, but this does. It's encouraging to know so many kinds of people hate their jobs and fight back. Sometimes the fighting back is loud. Sometimes it's only a furtive whisper. Still, it gives the lie to the great accepting masses, happy in their own little work-a-day lives. Nice work, Martin. Now about that computer missing from your office...

—> Speaking of nice work, I got some nice art from SPAZ. I'm gonna use it in the next NOTHING BUT RECORD REVIEWS. (Current issue is at the printers) As good as the art, are cuttings from what looks like a personalzine. This one starts, "Don't hate me because I'm beautiful. Love me. Lick me. Work for me." Maybe you can get some stuff if you send a SASE to: Spaz, 5812 Darlington Rd., Pittsburgh PA 15217. In a personal letter to me, Spaz says he once submitted art to MRR. For his efforts, he was called a "Fatal Attraction." It had something to do with SPITBOY, I think. He'll give you the details.

—> Speaking of SPITBOY. I saw them in New York and they were sexier than girl's undies on a hot day. If they'd only shut up between songs, they'd be perfect. [*You should talk, Mykel!* —TY] An added plus, is that I hear they're all heteros, even though they look lezzie. Wow! My dream is for ARTLESS to play on the same bill sometime. How 'bout it girls?

—> Finally, as is proper for a just-toured band, we've got some thanking to do. So, a wet ARTLESS kiss goes out to Lynn & Stephen, Ben & Portia, Bruce, Julia, Steve, The Flint Lezzies & their pals, Mike and the @narchist commune in Ottawa, Shlonk and people we forgot who'll be pissed. We really appreciate your support. Even though Gavin and Evans didn't get laid, you still were a big help.

"Intentional community is a lifestyle in which a group of people deliberately share material wealth and property in some degree of common ownership and control. Intentional community may arise merely as a result of a group's experience in working and living together over a period of years, or it may arise due to a common political, economic, philosophical, social, spiritual or other shared cultural identity." - From 'Introduction to Intentional Community' by A. Allen Butcher, 1991.

It's not easy to get information about the communitarian movement while living in mainstream society. 6 months ago, I had no idea "communes" still existed, certainly not in the numbers that they do. Now I've found one to move to.

The word "commune" has taken on a nasty ring, though, and "intentional community" is preferred. It sounds less like a place for hippies to crash, do drugs and have wild sexual orgies (not that there's anything wrong with hippies doing this, mind you, I just wouldn't want to live there). Unfortunately, once communes stopped being irresponsible party towns, becoming more pragmatic in focus during the 70's, they attracted much less media attention. So if you weren't near one, or an alternative-type book store, communes were a 60's thing. Most truly together, organized, responsible communities, where people go to live and work together, became invisible. Having no real knowledge of the communities out there, I even got excited over Zendik Farm, although I'm glad that passed rather quickly.

Then 2 friends at my former student co-operative in Texas showed me a copy of the Directory of Intentional Communities and it hit me: There are *hundreds* of communities in here-why not visit some and see what this is all about.

Each community is distinct. They range from a few people to hundreds, urban to rural. Some share rent, others land, others all property and money. Some are religiously based, others completely secular. Some bureaucratic, others anarchic. The MRR house would fit into this picture, I think, as would Positive Force DC. There are lots and lots of 'punk houses' and groups which could be considered communities, but there's a wide variety out there.

If you're interested in the Directory, which covers North America and Europe, write to: Community Bookshelf. East Wind Community. Tecumseh, MO 65760. USA. They have a small catalog of related books and publications.

On a more HC note: The subject of distribution keeps creeping up upon us, and it reminds us that a chain is only as strong as its weakest link. Why distribute records, one must ask, if you're not going to pay the bands or labels in a timely manner for what you've taken? Maybe it doesn't seem like such a big deal to you right now, but someday soon you'll get ripped off, too. Maybe then you'll realize what you're doing. We can only hope.

The process of not paying on time (or at all) really fucks up the creative process. How many releases won't come out this year due to labels and bands not being able to afford to release them? Or because labels are tired of just getting fucked over repeatedly and fold altogether? Are you contributing to this?

The main point concerns taking responsibility for your actions. While it's admirable to be "non-profit with fast service", what's the point if you're just fucking people over? Realize, this is not a game, this isn't high school, you are fucking people over

Wake up. Grow up. Bring trust and consideration back into Hardcore and Punk.

What is it about being in a band that people find so exciting? Most people would probably say they just like playing music, but if just playing music was your goal you'd sit in your room with a guitar all day. No, I mean what is the attraction to the band experience? I can't answer that myself except to say that my life shows a marked pattern of self abuse and being in a band falls right into line with that.

Obviously people want their band to be heard, and maybe they feel they will be liked and respected and given large amounts of money for entertaining others. This, too makes sense, only it happens so rarely that it's difficult for me to believe that people actually think it's going to work for them. But then, the average dope always seems to think the extraordinary will happen to them. In fact, this belief seems to grow in proportion to the lack of work an individual is willing to put into a project to heighten their chances of success.

Furthermore, any thinking person must realize that even if you do run the gauntlet of fanzines, record labels and promoters needed in order to get your product out and come out of the process even half sane that the money you eventually might make is around what a hard working assistant manager might make at a Burger King. That's certainly no incentive, or is it? I guess it's better than flipping burgers but it's definitely a lot more work and the average dope is not willing to put any work into anything besides taking a dump, getting laid or cashing a paycheck.

Speaking of getting laid, that is supposedly a good reason for getting into music. Apparently this works for some people but I can honestly say that my chances for screwing ran-

Columns

dom females has not risen one iota since I picked up a guitar. Maybe I'm just ugly. But even so, this does not explain the women who get into music; everyone knows that women can get laid pretty much anytime they want to - and they can probably screw a better quality person in "civilian" life then they'll ever find in some dingy bar in South Carolina.

This is how most people seem to get into a band: A young punk kid is sitting in his bedroom in his parents suburban home writing tunes. "These are fucking brilliant," he thinks and he may be right. Usually though, it's the same old crap that's been done a million times-before and a million times better. Still, he persists. He sees himself on a stage surrounded by adoring fans who are hanging on his every word. He sees money, he sees fame, he sees big tits. So he rounds up a few friends who can sort of play instruments: a drummer who took lessons when he was 12 and might be able to borrow his cousin's set, a bass-player who wants to play guitar but isn't good enough and a guitarist who learned how to play by playing along with terrible punk records. They batten down the hatches and begin rehearsing our hero's songs once a week in his parent's' garage or basement. They start by learning lousy punk tunes by over the hill local bands and then, as our hero gains confidence, he begins showing them his own tunes. Within a few months, they have a set full of material and are ready to play a show. They get booked on an all ages gig and find themselves opening for a touring band with some name recognition. They're stoked. They tell all their friends to show up early to catch their set and they get to the club 7 hours in advance to set up.

Once inside, they're told to shove their equipment back into a dark, hazardous crawl-space while the headlining band does a sound-check. They're told they'll have twenty minutes to play their set while the soundman goes for dinner. They aren't getting paid. They don't care.

They climb onto stage and wonder why everyone except their friends is hanging around outside. They play. No one cares. They pack up and leave and no one notices. They do that roughly fifty more times over the next year. Even though no one seems to like them at first, they eventually start noticing people who aren't their friends hanging around during their sets. They figure this must mean they're good. They're not. They save up their money and release a seven inch record with terrible sound quality (due to the overpriced engineer they hired who couldn't give a fuck what they sound like) and end up with a huge pile of records sitting around. They tour and lose money because most of the shows get cancelled and the ones that don't are underattended. They still don't get it.

At this point, one of two things happen. Either the band members split up and form other bands (figuring that the only thing holding them back is people with the right attitude) or they actually become well known. If they split up and form other bands, these bands go nowhere just as fast as their original band, They give up and go get a real job, disillusioned with an ignorant and uncaring punk scene. If they become famous, the fun has just begun.

They start drawing larger crowds in their hometown and all their friends start begging them to get on the guest list. They put smaller bands on the bill to open for them. These bands complain about the lack of playing time and money. They harass our heroes for not going to see their band play in someone's basement two days beforehand. The promoters smell blood and start skimming at the door like a bunch of little league Bugsy Seigels. Their record label refuses to pay them. They're selling too many t-shirts to keep screening them themselves so they have them made professionally. This costs more so the price per shirt rises, causing the punks to accuse them of selling out. Old fans decide their new material sucks. New fans become old fans and then disappear after deciding the band has become too popular. Audience members scream at them for not playing their favorite song, or not playing long enough. Young kids emulate them, wear their hair and clothes the same way and quote their song lyrics in angry letters to MRR.

- The band inevitably gets bloated heads. Everyone is telling them they're great and their families can't bitch at them for not making money off the band anymore. They can do anything they want but they choose to do business as usual because it's easier. They become interested in expanding their musical horizons and reaching a wider audience. They only succeed in making a terrible album after trying to stretch beyond their limitations. They become annoyed at people accusing them of selling out and use that as an excuse for treating their fans like shit. Their personal comfortability becomes increasingly more important to them than the values they espouse in their song lyrics. They completetly lose touch with reality and at that point they have MADE IT.

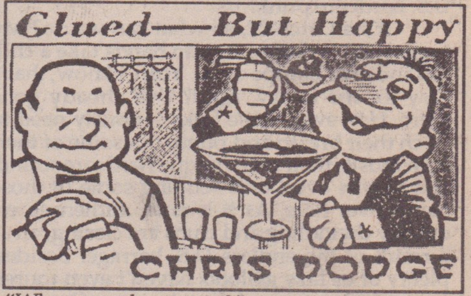
See, the people in the crowd don't want them to be like everyone else. They want them to be superhuman and they're more than happy to try to fit the bill. They make money, the audience feels like they're part of some important cultural movement and that's that, at least until everybody gets a few years older and realizes what a ridiculous waste of time it all is.

We have an obsession with entertainment in this country, a severely unhealthy obsession. It is not easily defined; the only definition that fits is "HUGE". Everything is big, big, big because we're constantly expecting someone to come along and top the next act. "IMPRESS US", we scream at the top of our lungs. We want to feel alive and we do so by living vicariously through our celebrities. It is not the act of playing in a band or painting or acting - an average nobody who is a musician or a writer or an actor is a piece of shit in most people's eyes unless he's on the cover of *Spin* or playing the parapalegic blind anti-communist double agent physician on *One Life To Live*. It is the act of being a somebody in a world full of nobodies. If we can't be famous, we can at least get goddamm close to someone who's famous. We'll know when they were born, what their favorite flavor of ice cream is, where they stand politically, who they're fucking and what kind of car they drive. We want to know these people so well that we can tell they're JUST LIKE US, so that if we ever showed up on their doorstep they would welcome us with open arms and talk to us and do nice things for us and tell us how wonderful we are.

It's sickening of course, but we're all a part of it. We say in punk rock that we don't care about hero worship, placing people on pedestals, turning people into rock stars. But that's exactly what we want. We want to pay them to be what we're too fucking scared to be ourselves. That's why GG Allin is so popular. We are not interested in living our own lives, we're interested in reading about how other people live their lives. We're forever watching them come through with their bands on tour and wishing someday we could do the same but never having the balls to actually do anything about it, We want to change the world but for now we're just going to change the channel. Grab another beer and sink deeper into the grave that's waiting for you at the end of your road like a pus-oozing sore.

Being in a band is either a hobby or a job. People aren't supposed to be flabbergasted by it. Why are band members impressed by the fact that people are impressed? So they can take advantage of their ignorance and turn it into a dollar bill or a blowjob? To pump their massive egos even more?'.

And what do you owe anybody who buys your records or wants to see you play? Do you owe it to them to visit their part of the country and play a show even though you don't want to? Do you owe it to them to play an hour long set even though a half hour set would have been better for everyone involved? I've got news for you suckers: bands sell out every day, not to Geffen or Warners or MTV but to the hordes of obnoxious, prmply faced little fucks who think they own you just because they bought your album. Fuck that. Being an audience member does not entitle you to tell the band how long they should play or who they should pledge their political allegiance to. If you want to confront a band on an issue, go ahead, but why waste their time with your petty little crybaby shit like "Dude, play faster!" Being in a band is not a noble profession or even a really cool thing to do. It's generally a waste of time occupation filled with arrogant assholes who have been led (by starry eyed fans) to believe that their shit doesn't stink like everyone else's. Instead of complaining about people being rock stars, why not just ignore them? They'll go away. Just like you will.



"What was that again?"

"Can you tell me something about Brett Gurewitz or Bad Religion?"

"Why?"

"He produced your first album."

"Yeah, but I didn't play on it and I don't even know the guy."

"Well, what is your opinion on the new Bad Religion album then?"

And thus went the No Use For A Name tour of Europe. We did about seven interviews and during all of them the interviewer somehow made a correlation between N.U.F.A.N. and Bad Religion. This was a nuisance more than anything else. At one of our shows the flyer had a picture of us and underneath it the monstrous, bold type declared, "Produziert von Brett Gurewitz (Bad Religion)". But it didn't even say the name of our band. It's funny in hindsight, but I still wonder what brand of glue the promoter was on.

It would be safe to assume that practically everyone involved in our tour (not excluding ourselves at times) suffered from some form of terminal idiocy. The promotion was laughably sad, and we probably would have laughed if it weren't for the fact that we were the ones getting the shit end of the stick. We paid hundreds of dollars to print up tour posters but only saw them up in 6 of the 25 towns we played. I have a feeling that some promoters,

rather than putting up flyers, believed that thru a miraculous psychic link everyone for miles (kilometers) around would just automatically *know* when and where we were playing. One promoter booked a show for us a month in advance and then when we arrived, he said he forgot about it. He forgot...sounds like an old Steve Martin routine.

We spent most of our time in Germany which was fine, almost all of our best shows were there, but there was one problem which left me mentally scarred...a writhing shell of a man. No cold drinks. Everything was room temperature. All of the bottled water was carbonated, too. We couldn't get water without bubbles anywhere. And no deli tray. And what's the story on these M&M's goddammit?! I specifically requested no brown M&M's! NO BROWN ONES, YOU SLACK JAWED TROGLODYTES!!! And where's the jacuzzi?!

Yeah, I could probably pitch a bitch for days on end about what went wrong, but I'd be lying if I didn't say it was a fantastic experience. I've never done anything like it before and I feel lucky to have had the opportunity. And who wouldn't feel that way. After all, American bands don't get to do this everyday, do they?

Whoops...actually they do. In fact, they literally go there almost everyday. Europe is inundated with American bands. So many that they're having trouble finding places for them all. As a result, local bands don't get to play and when they do, people probably won't go because another American band is playing somewhere else in town. There aren't many local bands to be found and the majority of those who do pop up are obviously playing copycat U.S. hardcore punk.

It's a Catch-22, so what can we do? My suggestion is that American bands take a chill pill and give Europe a rest. Yeah, I know, that's easy for me to say, right? I've already gone there. However, those folks seriously need to catch their breath and pump out some of their own music, their own unique hardcore sound, and maybe even start sending some of those bands over here. As it is now, audiences are quickly dwindling and clubs are closing, all as a result of the endless U.S. barrage. Besides, plenty of us lazy galloots haven't even toured our own country, so let's take care of business at home for a while and let those overworked Europeans take a breather. Otherwise, bands won't have any venues to play or any crowds to play to.

Unfortunately, U.S. bands have a damn good reason for raiding Europe. It kicks booty. Big time. With the exception of this cheezy disco in Cologne, every show was good. Despite abysmal promotion, we still had decent crowds and the people were exceptionally nice. The clubs fed us dinner, always found a place for us to stay and sometimes sprung for breakfast, too. Just like casinos in Las Vegas, they want to keep their guests fat, drunk and happy.

Bands are treated infinitely better in Europe than in the U.S., but the punks themselves are the main difference. In the U.S. I always read shit by crazed "punx" about how cool it would be to fight cops, start a riot, ad nauseum. I saw the same thing in Europe. The difference being that the people I met in Europe live what they preach rather than just spouting radical rhetoric. The squats over there are the biggest in the world and they engage in some hairy fights against fascists and the police. Laden with booby traps and stocked with arsenals, these squats are virtual fortresses. The bigger squats are practically self sufficient and are packed to the gills with devices to ward off attacks. At Leoncavallo in Milan, they fought the police for days defending their squat...and they won! The police actually gave up. These folks are living the punk ethic that most of us take for granted.

The cold fish of reality slapped me in the face again (my girlfriend thought that one up) when we played in East Berlin. With the aid of a translator, a fellow American named Sasha who spoke fluent German, we spoke to the manager of the band Rough Called. This man told us tales that raised goose bumps on our goose bumps. He was involved in the punk movement behind the Berlin Wall for nine years. He and his friends held secret shows full of anti-government music and activities. Flyers were handed out discreetly. Naturally, they had to keep a lid on their activities as much as possible. All ran smoothly until the secret police began arresting his friends for handing out flyers. After they were picked up, he would never see them again. These people disappeared... just for handing out flyers! Despite the risk, their shows continued.

These people's stories dwarfed anything I've contributed to the punk scene that I ever felt was worthwhile. What is more significant... punks battling in the streets and from their homes against fascist attacks or my 20-word synopsis of the new Death Mush 7"e.p.? Here are people who believe so strongly in the music and its message that they have risked their lives just to set up and attend shows and have their opinions heard. If that isn't the epitome of punk rock, then somebody had better tell me what is.

And here I am complaining about how there weren't enough flyers for our shows and how we weren't being asked the right interview questions...

It's humbling to say the least.

Feeling fresh and feminine ....with Matt

Tim said that I could do another column, so here goes. To tell you the truth, I'm real nervous about stuff like this. I mean, thousands of readers see this shit. Yikes! Any way, I decided I'm gonna dedicate this column to *why you shouldn't be reading MRR*.

Yeah, you heard me. Why do you read this thing anyway? Everyone has their own reasons. Is it because it's the only remotely progressive magazine that you've ever read? Is it because you're bored? What about it is important to you? What do you learn from it? What would you do if MRR skipped a month, or six months, even? What would you say if we told you that MRR was going out of production for good?

I know what I would be thinking if I were you. I would be scared shitless. For so many people, MRR is practically life-sustaining. This ain't no pat on the back for us- it's a fact. Thousands of people rely on MRR every month to provide them with top-notch punk rock entertainment. MRR determines a lot of people's attitudes, values, and interests. I'm not calling you sheep; I'm just telling you what I see. Do any of you disagree so far?

I visited my parents recently, and watched a lot of television. I had nothing better to do, so within a short period of time, I was down with Sally, Oprah, Geraldo, and Phil all day long. I fully enjoyed it, and managed to learn a lot. So I left my TV experience with my mind still intact, despite certain aspects that did disturb me. Upon visiting middle America, I got to hobnob with lots of "typical" American teenagers. It seemed that their lives revolved around television. Their attitudes, stereotypes, goals, and mannerisms all derived from characters on TV shows. I always prided myself on somehow being above that. I knew there had to be something more to life than what was being shown to me. I got into this thing, this thing you now hold in your hands.

Is there a connection here? MRR and television? I think so. It is unfortunate that so many people believe that the media is the end result to life itself. It is strange that, instead of reporting on what's happening, media often dictates it instead. No longer is media a tool of education, it becomes a standard to live up to. Ever heard of a "made-for-tv-movie"? Ever heard of a "made-for-MRR-band/zine/ideology"? The readers, the viewers, they look up to us for inspiration, for answers to life itself, living vicariously through us. So what's the point, you ask?

It astonishes me when I see people doing their own thing. People who are independent thinkers who don't rely on anybody else for support. Whether I think that they're right or wrong, it's nice to know that they're there. Because there's so damn few of them. People who, instead of giving lip-service to the status quo, open their mouths and say things that might get them in trouble. You could say that it takes a lot of guts. Well, at one time, most of the ideas presented in this mag were just that. So why isn't anyone challenging it anymore? Are you afraid of embarrassment, or of alienating people? If so, I would say that it's justified because that's the way I feel sometimes. But it's so damn refreshing to read a zine or hear a band that functions entirely out of the realm of MRR. After all, I can't imagine people whose musical tastes are covered entirely within this mag. The new Shudder to Think LP (which I think is brilliant) wasn't "punk" enough for review! That's fine by me, but people need to realize that there are other realities that exist outside this one, and more than one way of looking at things. Record and zine reviewers, columnists, shitworkers all contribute their individual opinions to this zine, but this ain't the only one in existence.

Right now I feel that this whole punk thing is too normal for my tastes, mirroring mainstream society in too many ways. You've no doubt heard that before. When I look at all of punk rock's institutions, I see the same inflated egos, bullshit mystique, unquestioning minds, and superficial ideas that drove me away from straight society in the first place. A lot of the magic is gone for me upon these realizations. Life itself is utter bullshit when it comes down to it. So when someone comes up to me, contemplating suicide, and asks me why they should live, I'm speechless, really.

Everyone must come up with their own agenda, their own reasons for existence. Don't wait for anyone to give you instructions on how to live your life. I have only one moral that I live by, and it is to attain happiness without infringing on anyone else's happiness. Simple, and also difficult. People write volumes on ethics and guidelines, but that's just intellectual masturbation if you ask me. The most important ideas in life should be able to be communicated using a few short words that anybody can understand.

So, I'm sick of writing about life, reading about it, and listening to other people talk

about it. I'm gonna go out and get laid! Fuck you, too. *To be continued....*

CURRENTLY FUCKED.

Sam McPheeters

"Vote for Hitler, he will save America kill all jews, blacks an faggets" - graffitti in men's room of swank 7th ave Ramada, across the street from Madsion Square Garden, day 2 of Democratic National Convention.

I get a little bent out of shape watching the solemn tone of recent pop campaigns to get folks, esp. young folks, out to register to vote. Common sense shows that real reform (even reform resulting in political parties) comes from outside the established process and to foster the "activism = voter registration" illusion in the minds of young people seems a little dangerous. But casually voting your conscience is fine, I think. It's not immoral (a term more and more Clinton Democrats seem to be using towards Brown supporters) to vote for Jerry Brown if you want to, despite the fact that he hasn't a chance in hell of winning due to a stacked political system. Likewise, it's not immoral to vote for anyone else, regardless of if they have a chance or not, or even to vote for yourself (probably what I'm going to do), as long as that's exactly, precisely who you want to see in office. I remember a mock high school election in '84 where my teachers demanded we choose either Reagan or Mondale. I voted for some guy in Florida whose only campaign pledge was to loot the federal reserves and give each and every American $10,000 cash. I felt a lot better afterwards. Just last month Bush spokesman Marlin Fitzwater openly used the Coke/Pepsi analogy to label the Bush/Clinton race more accurately than he could've imagined. Although Perot wasn't mentioned, I doubt anyone would rate him farther out than a Dr. Pepper or maybe a Fresca. Point is, these 3 clones are presented as our only options and it's just not true.

So in the interest of uncovering all our alternatives, I contacted the New Hampshire Secretary of State, got a list of all 62 people who filed in the first primary last December, and sent everybody a form postcard. Here's all the interesting candidates I could come up with:

1) Larry Agran (PO Box 159, Irvine, CA. 92715) Mr. Agran is the Jewish ex-mayor of Irvine, California, a Democrat who's been sytematically excluded from any national coverage whatsoever during the entire race. His reportedly innovative health care reforms are actually a lot less interesting than the way in which he's been locked out of the debates by our mass media, which is indicative of the dangerous streamlining and covert selections that define our national politics. There's a good article on all this in the March/April '92 issue of *Columbia Journalism Review*, available at a library near you.

2) John Patrick Cahill (206 Eighth Ave., Brooklyn, NY 11215) Token right wing computer software company president from Brooklyn. Calls for public executions for anyone who sells dope in or around schools and "conentration camps" for regular convicted drug dealers. Shares similar techno-democracy ideas as Perot and same campaign slogan as Jerry Brown.

3) Paul C. Daugherty (16 Converse Dr., Aiken, SC, 29803) Wrote me a sloppy, handwritten letter which looked scrawled by a fourth grader. Cites such reasons for running as "Desert Shield/Storm should have ended with Bagdad & Saddam Insane captured", and "our military personnel are being treated like dog shit." Says he is affiliated with the Bull Moose Party of 1912, picks his wife Carol as running mate and wrote "Go Reds!" and "Newark, New York High School" on the back of the letter, which could be some cryptic political slang I'm not hip to. Demands further investigation.

4) Barry J. Deutsch (2718 Ocean Ave. Brooklyn, NY 11229) A dolt. Exploits our cherished political system to sell his yuppie merchandise, unfunny things like "George - we read your lips and you lied" bumper stickers. Claims to have rooked Jerry Brown out of $11 for a t-shirt.

5) Georgiana H. Doerschuck (476 S. Ocean blvd., Palm Beach, FL. 33480) Republican who is "proud of the 57 votes she got in New Hampshire". Not a very interesting platform, but she sent me a long, homey, personally typed letter which didn't make much sense.

6) Oscar Adolph Erickson, jr. (PO Box 93026, LA, CA. 90093-0026) - Hasn't yet written back, but I'd have to assume that this guy is going to have to change his middle name before anything else. Well, maybe not.

7) "Jack" Fellure (PO Box 507, Hurricane, W. VA. 25526) Lists an 88 item agenda on flag & bible stationary. Fr'example he is FOR "an armed force strong enough to win any war on earth", "totally winning the drug war in three to five years" and "men being men, not wimps or house husbands, whatever that is". He's AGAINST "the anti-christian bias in the news media", "rock and roll music... it's of no more value than african jungle noise" and "adopting the metric system".

8) Leonora Fulani (884 West End Ave., NY, NY. 10025) Dr. Fulani heads the solidly left New Alliance Party, based in New York, has raised more money than some of the original six democratic candidates and is mired in all sorts of odd controversies. More on her next month.

9) James B. Gay (PO Box 200292, Austin, TX. 78720/512-452-5705) Sent me a reprint of a full page ad he took out in the *New Hampshire Sunday News* detailing his platform, mostly dry economic restructuring with some intelligent words for drug decriminalization. Wrote me about his trip to New Hampshire; "I made a 3 minute speach [sic] at a high school - spent no more than 24 hours in state - got 28 votes - the people of this country are hungry for leadership." And yes, that's his real name.

10) Rufus T. Higginbotham (3511 N. Hall st., Suite #301, Dallas, TX, 75219. 1-800-972-5154) There's something very attractive about this fellow - described by newspapers in Dallas (where he commanded a whopping .52% of the vote in last year's mayoral race) as a warm, caring, spiritual man with a big goofy grin. Higginbotham's platform, according to his literature, is "aimed toward the U.S. becoming the leader of a worldwide partnership to 'subdue the universe' (Genesis 1:28).... The U.S. will provide the leadership and know-how, while the other countries for [sic] the world provide the money. We will use 90% of this fund for the 'subduing' and 10% to start paying off our national debt." Most of the campaign info he sent revolved around space/biblical issues, the highlight being his own *Universe Historical News*, which includes photos of Higginbotham with Tsongas, Brown, Sununu, Buchanan, Jesse Jackson (who, he wrote me, he'd choose for running mate "if I could get him interested in space!") and the various dignitaries that met with him on his trip to Iraq this last March. Personally, I want to see more campaigns like this one.

11) Ron Kovic (507 N. Lucia Ave., Redondo Beach, CA. 90266) - This is the real life disabled Vietnam vet behind the hit film "Born On the Forth of July". Despite his chummying with Oliver Stone (who I dislike immensely for no particular reason), I've heard he's got some good things to say. Hasn't written me yet.

12) Lydon H. Larouche, jr. (PO Box 690, Leesburg, VA. 22075) Posters around NYC tell it like it is: "The only candidate George Bush feared enough to put behind bars", and "He's in prison because he wouldn't sell you out." More on this guy next month, just don't send him any credit card numbers or hack saws in the meantime.

13) Eugene J. McCarthy (Box 22, Rte. 618, Woodville, VA. 22749) Token holdover liberal from 60's and beyond - ran some vaguely interesting campaigns of yesteryear but the pamphlet I got is as boring as wood shavings. Typical nice guy stuff with no panache.

14) Conrad A. Ryden (1019 Royall Ave. Goldsboro, NC, 27530) Wrote me to say that he supports abortion rights, limiting imports, a strong military, and "putting children in school when they are 2 years old". Elizabeth Dole was his choice of running mate, but this campaign is really a "practice run" for '96.

There were more, but the rest were way too boring. If you want a full list of all the candidates write Better Yet Publications, POB 433, Dekalb, IL. 60115 or call the statehouse in Concord.

Here's a very serious problem: write-in votes are illegal in Hawaii, Oklahoma, Indiana, and Nevada. As of this writing (mid-July) The Supreme court has yet to rule on this unconstitutional travesty (there's a chance they may have ruled while I was absent from the country, in March or April. If so, somebody let me know?) - stemming from a Hawaiian lawyer who got fed up with Democrats running unopposed in his state. When he tried to write in his own candidate he was told that he couldn't vote any alternative, that the time and effort needed to tally write-in votes was detrimental to "order and stability in the voting process"... encouraging "frivolous" candidacies and "sore losers". This despite the fact that Hawaiian Democrats are so powerful that Republicans often don't bother challenging them, making for a virtual one-party system, on a remote island no less.

So, if you live in one of the aforementioned states and by November there's still no ruling, or if the ruling comes back that states can bar write- ins, I would suggest bringing a few extras with you into the voting booth: two screwdrivers (philips and flat) and a tube of crazy glue. Of course federal law prohibits me from actually *encouraging* that you sabotage voting machines, glue up the levers or simply unscrew and remove them, but it is a very interesting idea. Imagine an election where 10,000 disgruntled voters just outright destroyed the booths, costing this nation maybe a million votes? Imagine a well organized plot whereby hundreds of coordinated and trained saboteurs disabled voting machines in certain counties, actually affecting the outcome of the race? Is that not democracy too??

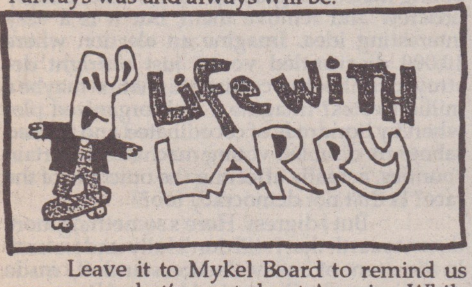
But I digress. Here's something more down to earth that I still don't fully understand. In the event of 3 way election standoff, made real this time by Perot, the House of Representatives picks the president. This has been discussed a lot recently by national columnists, with much debate over the proper duty of our representatives - if they should vote with their party, state, constituencies or conscience. The

constitution is muddy on this point, even though the 1800 and 1825 elections were resolved by the House. Likewise, the 12th amendment leaves undecided many crucial procedural problems that would make for some kind of monstrous constitutional crisis in such a case, maybe collapse of the entire country into some barabric, road warrior apocalypse. When Perot was more of a hot item, this was a fiercely debated issue, corpulent radio nazi Rush Limbaugh going all the way to suggest that there would be mass riots if the democratic congress were to choose Clinton, implying that people would take it to the streets only if they were denied their four more years of Bush. Here's something even weirder: If the House picks the president it's the Senate that picks the vice president, meaning there's a possibility of a mixed ticket, even more likely in a 3 way race. Clinton/Quayle? Perot/Gore? Here's something weirder still I bet most of you didn't know: in the event of a congressional deadlock in either the Senate or the House, the 23rd amendment mandates the Federal Emergency Management Association (FEMA) to suspend the election for up to 18 months, with an interim "executive committee" running the government. And FEMA has sole authority to choose the next president from a pre-determined "executive pool" which includes military and industrial heads. Sound scary? It is, and it almost happened... we came within 3 House votes of just that in 1952, after the neck & neck Eisenhower/Stevenson race went up to Congress.

Not really. I made that entire last part up, just now. But here's something real that's interesting: if the House of Representatives had to pick the president, Bernie Sanders, Representative of Vermont, could become the most powerful man in America...literally overnight. Vermont's population only earns it one House vote, but unlike the other 5 one-rep states, Vermont's representative is a socialist, the only socialist in Congress. I first knew Sanders when he was the lefty mayor of the Vermont hippy town I lived in, more of a quaint tourist attraction, just like their Ben & Jerry's plant, than an ambitious politician. Now, come January 1993, if traditional wheeling and dealing fails to produce the crucial 26 states for one of the candidates, the Democrats could offer Sanders some high ranking committee or party position for his vote, maybe even a desperate president would offer Bernie a cabinet seat in the next Bush administration to side with the Republicans... this small, grey haired old yankee could just be the one to pick the next president.

Who says democracy doesn't work? You?

P.S. Fate strikes again. 24 hours after express mailing in this column, Perot drops out, leaving me exposed as the visionless loser I always was and always will be.



Leave it to Mykel Board to remind us once more what's great about America. While I don't want to get into any chest-pounding about any particular country being the "greatest" (I'll leave that sort of mentality to the football fans among you), I fully concur with Myke that with all its warts, contusions, and deformities, the USA has produced an amazingly rich and diverse culture of which the magazine you now hold in your hands is just one of many, many examples.

Your next question, if you're a typical MRR punk, will be "Then how come everything's so fucked up?" There are several ways of answering that, most of which come down to the fact that the individualism and self-centeredness that we glorify so much in this country make it extremely difficult for people to work together to affect the way America is governed. I don't just mean voting, though anyone who complains about the government and doesn't vote should shut up and go away. I have about as much respect for your so-called opinions as I do for the kid who complains that his parents are oppressing him because they don't give him a big enough allowance to pay for his drugs.

That doesn't mean I think voting is any kind of all-purpose solution to our problems; it's just one of the simplest and most obvious things that a marginally responsible citizen needs to do. There are plenty of bigger and more important things, like respecting the rights and feelings of your fellow living creatures, not polluting the world with reams of your worthless shit, and creating a way of living that does as little damage as possible while providing the greatest possible inspiration for all who come in contact with you. On that scale of things, voting is somewhere along the lines of flossing your teeth or not driving through red lights. It's a small thing, sure, but neglect it long enough and the results could be dire, or at least majorly inconvenient.

Like they are now. If I hear one more anarcho-punk philosopher unburden him or herself of a brilliant insight to the effect that "All politicians are the same" or "If voting changed anything it would be illegal," I think I'm gonna puke. It's the kind of reasoning I would expect to hear out of some illiterate redneck from Bumfuck, Alabama. You think it doesn't make any difference who gets elected president, then explain to me why the Supreme Court is on the verge of taking away the right of women to control their own bodies. For those of you who slept through your US Government class, I'll explain it: because in the last three elections people voted for Republican bonehead presidents who proceeded to appoint a series of psychotic lamebrains and religious fanatics to the court that has the ultimate power to interpret the Constitution (which, contrary to the article printed in MRR a couple of issues back, is one of the most amazing and far-sighted documents ever produced by a political enterprise in the history of western civilization).

Conversely, the Supreme Court justices who outlawed racial segregation, who enforced some of the strictest protections against illegal search and seizure of any country in the world, who did away with government censorship of most art and literature were appointed by presidents like Roosevelt, Eisenhower, and Kennedy, who disagree as you might with many of their policies, were a hell of lot more dedicated to the idea of America as a tolerant and just society than the psychopaths currently in power. You tell me that it doesn't matter who gets elected, let me give you just one example of a couple politicians who were elected at the same time: Franklin D. Roosevelt and Adolf Hitler. Tell me there was no difference between those two guys, and I'm afraid I'll have to give up all hope for your possessing anything resembling a brain, or at least the ability to use one.

Yeah, I guess you could find things in common between Roosevelt and Hitler. Both were white men of northern European extraction, both had hair on their heads, and, presumably, dicks between their legs. Anything else? Yeah, they both wielded power over their fellow citizens. To kneejerk anarchists, I suppose that makes them two peas in a pod. Anyone inclined toward rational thought, on the other hand, would ask: "What did they do with that power?"

Hitler set out to create a monolithic racist society based on brute force and the systematic extermination of all minorities who didn't fit into his twisted vision. Even those of you who slept straight through your US History class should be aware that Roosevelt did things somewhat differently. For instance, he brought into being the Social Security system, the right of unions to organize, the principle that when people had no jobs or money or food, it was the responsibility of government to step in and help them. He regulated the banks and the stock exchange, which saved millions of people from having the life savings ripped off by shady corporate practices (a protection which, by the way, Reagan and Bush have now almost completely undone). Most of all, Roosevelt instilled in Americans a new vision of who they were and what they could accomplish as a society.

Big deal, you say? Fuck America, and fuck society, too? Yes, that's exactly the response I'd expect out of spoiled middle-class brats with little or no awareness of history and whose social consciousness doesn't extend beyond immediate self-gratification and the "right" to consume large amounts of official punk rock products.

Why am I so familiar with this response? Because I've been hearing the same thing for years, first from the hippies and now the punks. "Why should I care about the unemployed?" they say. "I don't even want a job." "Who cares about what the government spends money on? I don't even pay taxes." Etc., etc.

Let me ask you this: has it ever occurred to you to wonder why the overwhelming majority of self-styled anarchists and revolutionaries nowadays are white and middle-classs, if not upper middle-class in background? And why among the most oppressed segments of society, say, inner-city black single mothers, you'd be hard pressed to find any anarchists or revolutionaries? Is it because all you white kids are so much smarter and better educated? Or is it because revolution is just a little late-adolescent way of acting out your last bit of rebellion before graduating from college or getting a job at your daddy's insurance company?

I don't think I need to spell out which answer I think is right. I'm old enough now to have seen a couple generations of revolutionaries come and go, and I won't deny having been a part of them. I shouted all the same slogans and spray painted the same graffiti and joined in not a few riots. And the result of it all as far as I can see is that American society is demonstrably worse off than it was 25 years ago when I marched in my first protest.

That's not to say I'm sorry I participated in all that commie stuff. Often it's absolutely necessary to march in the streets or even do harsher stuff than that to get the attention of the people who wield political power. But it wasn't, and never is enough. Creating chaos might be a first step toward change, but if you accept chaos as an end in itself, any change will almost certainly be negative. When the hippies and new leftists began to discover that the world wasn't going to turn into a peace-and-love

garden party with free marijuana for everyone, most of them responded by saying, "Well, fuck it," and turned to new age religious-type crapola or old fashioned money grubbing. Large numbers of them gave up all interest or participation in traditional politics. How do you think Ronald Reagan got elected? It wasn't because, as the corporate media would have you believe, that the Woodstock generation turned conservative. They just gave up on politics, leaving the yahoos and illiterates to choose our government for us.

"You apolitical asshole," was a line from a song by the Dicks, in which Gary Floyd claimed how he hoped people who claimed they didn't care about politics would get drafted and die in some stupid war. It wasn't very charitable of him, maybe, but it made the very valid point that people do get the government they deserve. If America today has one of the highest infant mortality rates in the developed world, if our environment is being destroyed and the minds of our young people poisoned, if the streets of our cities are beginning to resemble the Black Hole of Calcutta, there's a reason for it. These are not random phenomena that just sort of happened; they're the concrete results of actions or inaction on the part of government and the people who choose those governments.

OK, as soon as I use a word like "choose," I know we'll be right back to many of you punkarchists claiming that we don't really choose our governments at all. Maybe, but are we talking relative or absolute terms here? Certainly if you take an all-or-nothing, black-or-white approach to life, you could make the case that we don't have a choice. If I had my druthers, there would obviously be someone other than four rich middle-aged white men available for us to choose as president and vice-president this fall, and their politics would be drastically further to the left, and they would at least have some awareness of what it's like to be female or black or Hispanic or punk or gay.

But politics, as more than one observer has said, is the art of the possible, and at this point in history, it's just not possible for Jello Biafra (note: another white and almost middle-aged male) to get elected president. True, I voted for him when he ran for mayor of San Francisco, not just because it seemed like a funny thing to do, but because all clowning aside, his positions were more intelligent and constructive than any of the other candidates. This fall I'll almost certainly vote for Clinton, not because I think he's any great guy (though there's always the chance that he'll surprise us, like a few other presidents have, Roosevelt and Kennedy among them, by being far better than they appeared to be during their campaigns), but because America desperately needs to get George Bush and his gang of criminals, parasites, and budding fascists out of the White House before they can do any more damage.

Even if Clinton as president proves to be only slightly less right wing than Bush, that slight difference might provide us with the breathing room we so desperately need. For the last 12 years (at least), progressive people in this country have been on the defensive, using all their time and energy trying to protect what rights we still have. As a result it's been almost impossible to accomplish any positive change. By contrast, during the years of more moderate governments, especially during the 1960s, great progress was made. Not because the government led the way, not by a long shot, but because it at least wasn't constantly trying to crush us.

As someone said then, "There may be only a inch's worth of difference between the two major parties, but it's within that inch that we manage to survive." So march, organize, publish magazines, conduct sabotage, whatever you think will help, but don't turn your nose up at voting, either. Unlike a lot of you, I can remember vividly what it was like before Ronald Reagan and George Bush. If you honestly think it hasn't made any difference having those maniacs as presidents, I can only beg you to extract your heads from your asses and try learning a little bit from history; the way things have been going, we can't afford much more repetitition.

On a related matter: I'm pretty sickened to hear so many punks romanticizing and glorifying the Rodney King riots. You don't have to be on the side of the LA Police Department or in favor of beating innocent citizens to see that there was nothing revolutionary or progressive about burning and looting and random murder. Once again I'm afraid it's a case of whitebread suburbanites starved for excitement and willing to see others suffer and die to provide it. You're like the armchair patriots and beer-bellied old men who are always ready to send another generation of young men out to die in some stupid war or another. You may get your kicks from watching buildings burn and people die, but it's mostly just entertainment to you. You don't have to live there.

When I was a young man there was a riot of similar proportions in my home town of Detroit. Being a youthful rebel, I naturally thought it was the greatest thing since sex and drugs. My best friend and I went straight downtown to join in the fun. And it was pretty amazing, no doubt about it, to see a whole city, one I was never particularly fond of, going up in flames. But when it started to get dark, we headed back to the all-white and heavily guarded suburbs. In the inner city homes and businesses kept burning and people kept dying. One of them was a little girl who was just two years old.

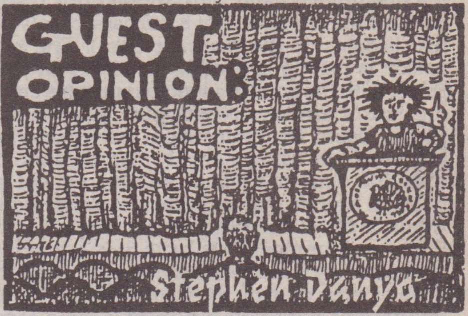
Twenty-five years later, much of the riot-torn area still hasn't been rebuilt. Detroit has lost half of its population, and the inner city is practically a ghost town, except that they still shoot real bullets. Race relations, never especially great, were set back decades. And what was gained? Nothing, as far as I can tell.

I'm not an all-out pacifist, though in almost all cases I believe not fighting is better than fighting. Self-defense makes sense to me, but pointless destruction and violence don't. Neither does the kind of polarization that's created when people choose up sides and go to war. When everyone wearing a certain color uniform or a certain color skin becomes the enemy, we all lose. Ask some of my white friends who live in the mostly black section of north Oakland. Hardly a day goes by that one of them doesn't get harassed or threatened or attacked by a gang of black kids for the crime of being white. Yeah, I know black people have been getting the shit end of things for centuries. That doesn't make it any nicer for the whites who are now the victims of racism. It may be one of the biggest clichés I've ever allowed to slip into my column, but two wrongs don't make a right.

We're all worse off as a result of the riots. Either we as a society have to fork over big bucks to rebuild the damage, or we have to endure the consequences of seeing our social fabric deteriorate still further, which in the long run is even more expensive. All the money that will go into repairing the damage, as well as that which will go to buying more guns and riot gear for the police, could have gone to far more productive causes, like education and health care and economic development.

I know some of you might genuinely believe that a revolution is coming in America and that the Los Angeles riots were a step in that direction. All I can ask is that you stop and think for a minute about the purpose of a revolution and how you achieve that purpose. I assume you expect a revolution to ultimately help us attain a better and more equitable way of life. Does what went on in the streets of LA in any way reflect your vison of a better world? Is it the kind of world you'd like to live in? The kind of world you even could live in without being heavily armed?

It doesn't sit well with the impatience of youth, but what we need is incremental change, for things to gradually get better and more humane. I wish I could give you some magic formula or tell you some political party or revolutionary movement to join up with that would make everything all right now, or at least by next year. But it doesn't work that way. If you want to die trying to to deny reality, that's your privilege, but please don't drag the rest of us down with you.



Global Warming and the Bush Presidency

Like many of the African rock bands currently taking parts of Europe and the U.S. by storm, Les Tete Brulees (literally, The Burning Minds) from Yaounde, Cameroon, often sing about the polarization of wealth along the North-South fault line and the resulting burden of environmental problems placed on developing nations by the industrial North. They advise the North to take responsibility for their actions and clean up their mess. But the musical and political voices of the southern nations remain ignored; like the Cameroonian band, they are, to industrial leaders, only Africans singing in an unfamiliar tongue. Maybe if they were caucasians playing American country music and sang in English, Gorge Bush would listen. Well, maybe not. With the President's disdain for any significant environmental protection being so obvious, even country music would seem ineffective in grabbing him by the ear. George Bush has insulted his self-declared environmental presidency by refusing to commit to the global warming treaty being hammered out this month at the UNCED's Earth Summit in Rio de Janeiro. This treaty held promise, with every nation committing to it with the lone exception of the largest polluter, the United States of America.

What would have committed all nations to rein in their carbon dioxide emissions to 1990 levels by the year 2000 has now been gutted by the Bush administration. The final product is an ineffectual and internationally non-binding treaty that allows nations to do what they see fit to try to help reduce C02 emissions. There are no longer any timetables or goals in the current treaty — all because Bush refused to attend the summit until he got his way. It's almost as if he were the spoiled child of oil millionaires. Even

some of the national press have jumped on the presidential bandwagon: *Newsweek* (June 1) declared the Bushed treaty to be a "powerful, progressive concept whose codification will pay important environmental dividends in the years to come."

So why did Bush reject specific timetables for stabilizing greenhouse gas emissions and mug the treaty? His only explanation was that it would "put a lot Americans out of work." But the *New York Times'* John Oakes reports that "the government has just admitted that measures it has taken and is willing to take to increase energy efficiency would come close to meeting the (gutted) emission goals." Furthermore, "according to a natural-gas industry estimate, the original treaty would yield a net increase of more than 80,000 jobs." And herein lies one of the main propaganda tools of the anti-environmentalist: rearrange the issues along a jobs-versus-environment dichotomy. In this nether-wonderland, jobs will always win out.

The real reason for the President's rejection of timetables, then, is not his concern for the unemployed and pink-slipped (his disregard for the environment is surpassed only by his disdain for the working class). The real reason is that he is playing election-year *realpolitik* with the environment to renew his eroding base of conservative support. Many of this group regard the mainstream environmental movement as using alarmist manipulation of scientific data to advance an obvious liberal political agenda that includes a massive redistribution of wealth. What little ecological credibility environmentalists have, it is argued, is suffocated by this agenda that would compromise or even destroy the mythologized living standard of America's top third income-earners.

It is also a myth to assume that environmental protection in its various forms will compromise our productive economy and its living standards. After all, green technologies are coming on line that will help enable qualitative development over blind, quantitative growth. The myth resides in the folds of the Aggregator: to the neoclassical economist, a "dean" environment is never spotless; it is "optimally clean," at the point at which marginal willingness to pay just equals the marginal cost of cleaning the environment. This cost-benefit balancing act means that the goal of controlling C02 effluents must compete with every other social good for which consumers are willing to pay. In the eyes of most environmentalists, the moral imperative of stabilizing greenhouse gas emissions is generally not open to the market transaclion and not open for negotiation; hence the outrage at Bush's actions over the global warming treaty. This does not mean that there are areas in which environmentalists will not consider some trade-offs, or that the aggregations are void of moral considerations. Some markets may be created in effluents, to fill in the inadequacies of a purely regulatory, "command-and-control" framework; and cost-benefit analysts recognize that an increase in global temperature is simply economically unhealthy.

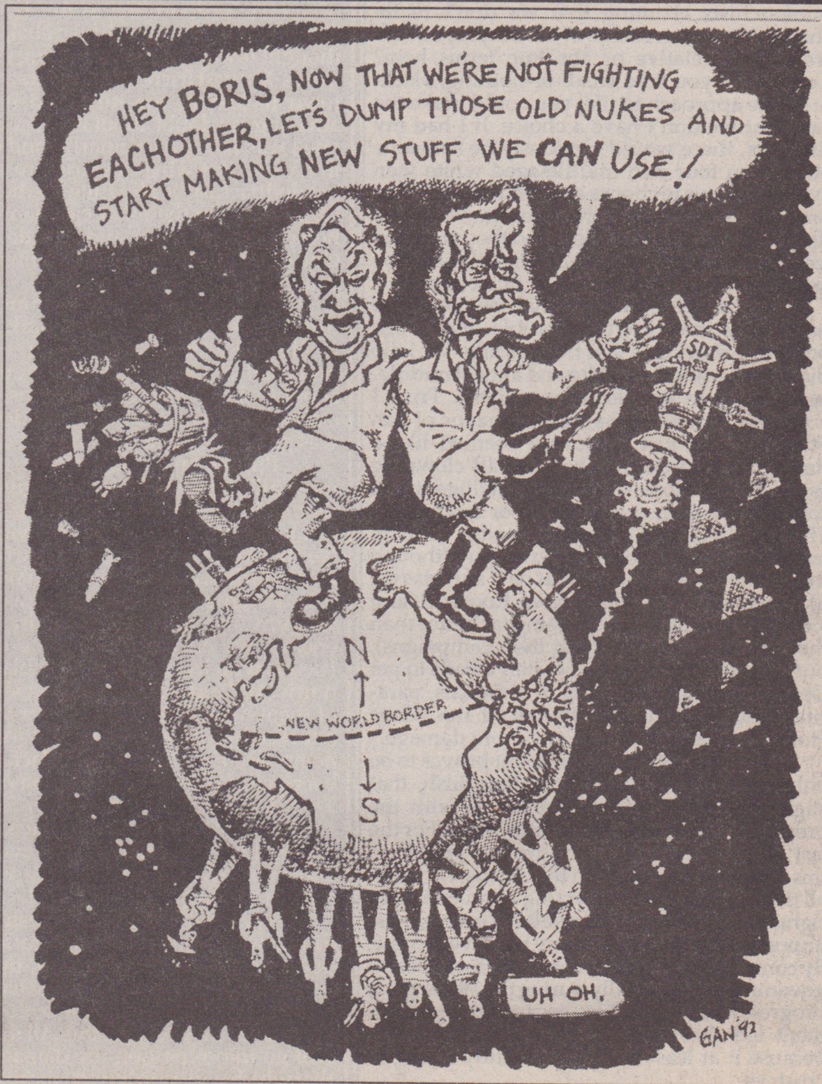
A second explanation for Bush's refusing to commit to timetables and refusing to attend the summit may be more devious than the first. By staying home until the treaty was changed to please him, and waiting until the last minute to agree to go, Mssr Bush effectively drew down the debate to whether or not he will attend, thereby obfuscating the more significant issues of not just global warming, but also development, forestry, population growth, and biodiversity (another stillborn treaty).

Another possible explanation is that to agree to the originally-worded treaty is to admit that the U.S. lifestyle is overconsumptive. Such an admission and treaty agreement will allow the Southern nations political legitimacy and a minor degree of power large enough to modestly challenge the U.S. The U.S. has never been forthcoming on so-called Third World issues; more often than not, subversion enabling the looting of these countries (unless they are foreign policy proxies) has been the norm.

It could be that the Bush administration just does not believe global warming is occurring, and that limiting greenhouse gas emissions is irrelevant. After all, skeptics say, there was a global warming scare in the 1930s. Not enough information. What is meant when it is reported that scientists have reached consensus on our planet's warming is that there is agreement that computers predict that warming will occur. The disagreement is over how accurate these computer models are. What is ironic is that the only political groups sharing the Republican right's view of global warming are the eastern European Stalinists.

Whether or not Bush and his cronies believe in global warming is somewhat beside the point, however. No matter how it is sliced, the President is playing *realpolitik* with the issue, and that could prove to be as disheartening as his voluminous rhetoric. Even though Bush blocked the timetables addressing global warming effluents, there may be hope despite the watering down of the treaty. "Even symbolic agreements are useful," notes Senator Albert Gore. "The summit is already a success, since it is focusing world attention on these issues." Jessica Matthews also finds reason for optimism: "The global treaty that was passed was passed at light-speed; the previous record-holder was the [nuclear weapons] non-proliferation treaty, which took seven years." The most important action to be taken now to address this global warming thing is to get Bush out of the White House, hold a constitutional convention to reorganize our economy along sustainable, cooperative, noncompetitive lines, increase participation in the polity, disband the military, and eliminate poverty. Easier said than done? Well, sure. But as Lester Brown of Worldwatch has said about our fundamental environmental problems: "We can no longer separate the future habitability of the planet from the current redistribution of wealth."

Welcome to Gan Golan's monthly pictoral column



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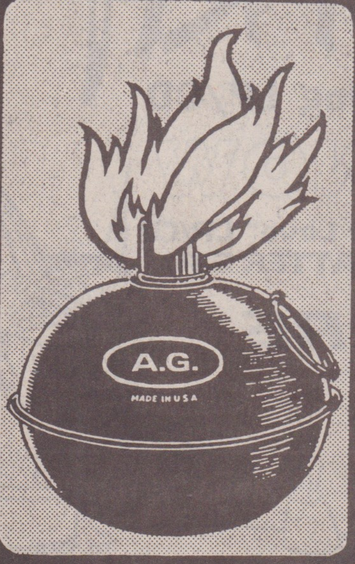

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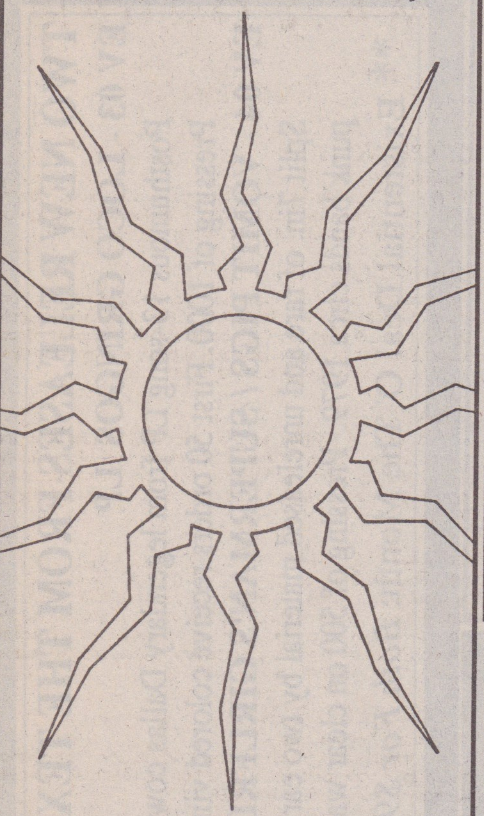

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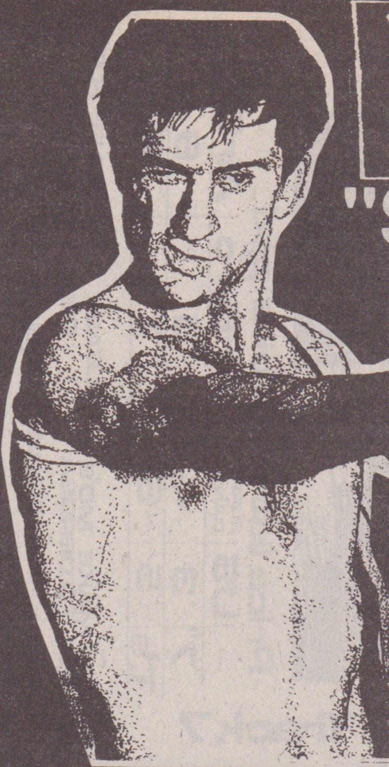

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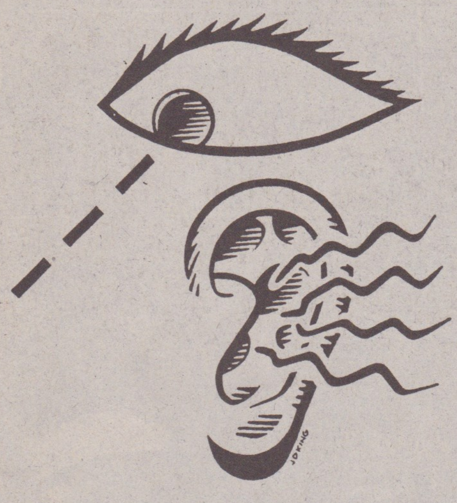

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Jeb Linked to Smugglers and Thieves

Jeb Bush has been linked to Leonel Martinez, a Miami-based right-wing Cuban-American drug trafficker. Martinez, who was linked to Contra dissident Eden Pastora, was involved in efforts to smuggle more than 3,000 pounds of cocaine into Miami in 1985-86. He was arrested in 1989 and later convicted for bringing 300 kilos of cocaine into the U.S. He also reportedly arranged for the delivery of two helicopters, arms, ammunition, and clothing to Pastora's Costa Rica-based Contras.

Federal prosecutors in Miami have a photograph of Jeb and Martinez shaking hands but won't release the photo to the public. Whether Jeb was aware of Martinez's drug trafficking activities is not known, but it is known that Leonel and his wife Margarita made a $2,200 contribution to the Dade County Republican Party four months after Jeb became the chair of the local GOP.

It is also known that Martinez wrote $5,000 checks to then Vice President Bush's Fund for America's Future in both December 1985 and July 1986 and made a $2,000 contribution to the Bush for President campaign in October 1987.

Martinez's construction company gave $6,000 in October 1986 to Bob Martinez (no relation), the GOP candidate for governor in Florida; he was governor from 1987 to 1991. At that time, Vice President Bush was serving as head of the South Florida Drug Task Force and later as chair of the National Narcotics Interdiction System, both set up to stem the flow of drugs into the U.S. While Bush was drug czar, the volume of cocaine smuggled into the U.S. tripled.

President Bush later appointed Bob Martinez in 1991 head of the U.S. Office of National Drug Control Policy—the drug czar to succeed William Bennett.

Meanwhile, Jeb and his business partner Armando Codina profited handsomely when the Bush administration bailed out Broward Federal Savings and Loan in Sunrise, Florida, which went belly up in 1988. The Federal Deposit Insurance Corporation (FDIC) absorbed $285 million in bad loans, including a $4.6 million loan by the Bush-Codina partnership. According to the deal struck by federal regulators, the Bush-Codina partnership wrote a check for $505,000 to the FDIC, and the government paid off the remaining $4.1 million of the loan for an office building on which Jeb and Codina defaulted. As a result of the bailout, the Bush-Codina partnership retained possession of its office building at 1390 Brickell Avenue in Miami's posh financial district.

Currently, Jeb is involved in a number of joint ventures with Codina, a Miami real estate developer who is also a leader of the right-wing Cuban American National Foundation (CANF). The Brickell Avenue office building is owned by IntrAmerica Investments. Jeb was listed in business documents in 1985 and in 1986 as the president of IntrAmerica Investments, and the building is managed by one of Jeb's real estate companies. Codina owns 80 percent of the building, while Jeb owns the remaining 20 percent.

Jeb has acted as the Reagan and Bush administration's liaison with the politically influential Cuban exile community in South Florida. Jorge Mas Canosa, president of CANF, succinctly described Jeb's role as the ultra-right Cuban-American community's liaison with the White House: "He is one of us."

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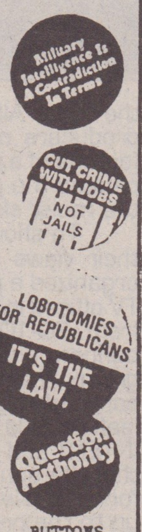

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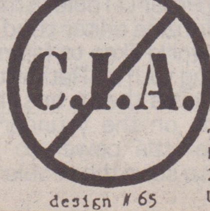

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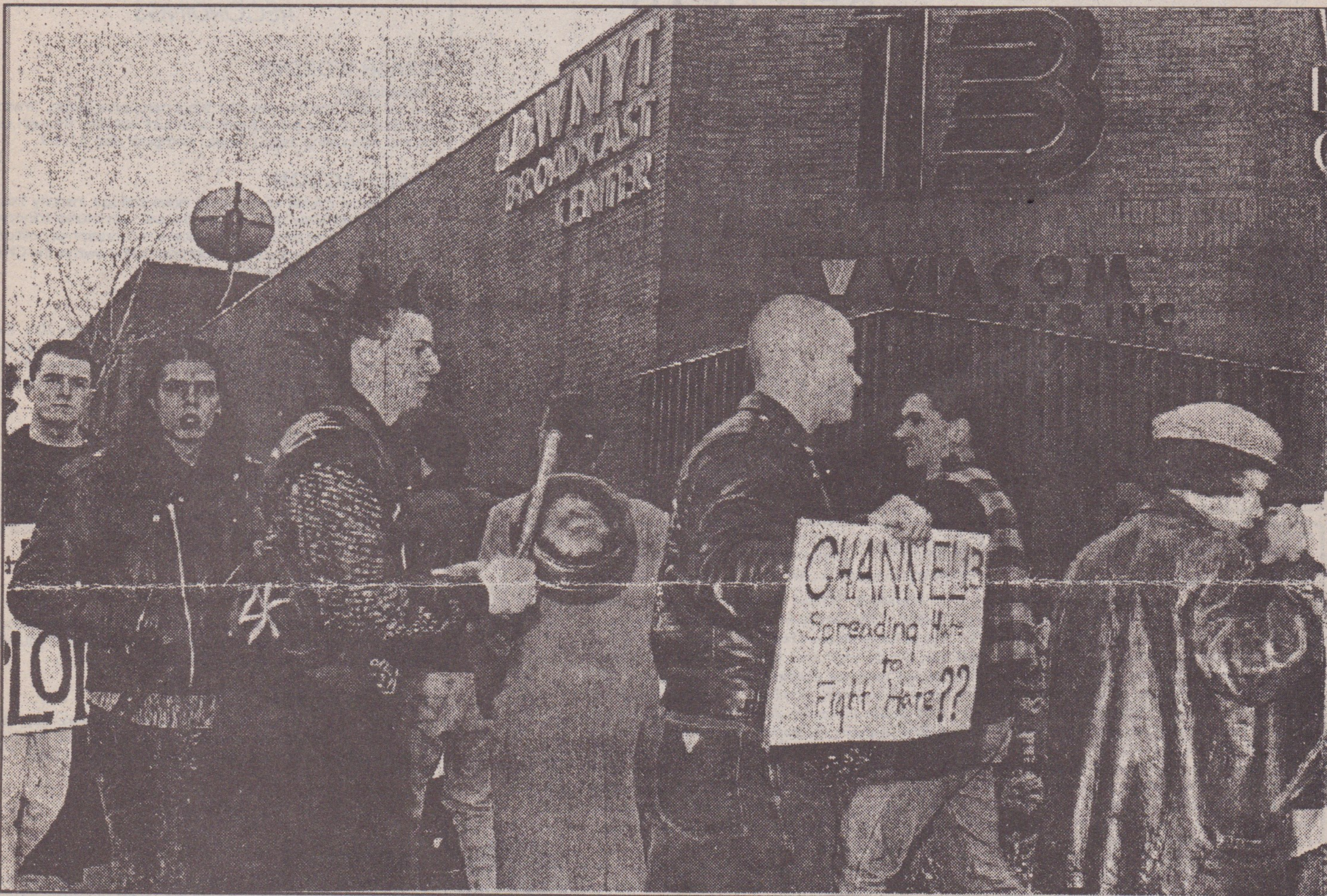
PUNX SEND MESSAGE TO LOCAL TELEVISION STATION



Albany, New York's punx showed a little "people power" over a locally produced television program by staging a protest outside of the offices of WNYT-TV, Channel 13 in February, 1992. The program, "State of Hate," was a seven-minute piece on the rise of Nazi skinheads in the United States, and aired on fourteen New York television stations. The local punx believed that the program unfairly portrayed them as Nazis.

"State of Hate," was aired February 8, 1992 on "Broadcast: New York," a weekly television news magazine. The program juxtaposed images of a local punk show at which an Albany hardcore band INTENT was playing with an interview with a skinhead who was incarcerated for 90-days for desecrating two synagogues. Although the piece was aimed at warning parents about the dangers of neo-Nazis, the local Albany punx believed that the producers of the program, by including footage of a punk show with that of a Nazi, painted the punx with the same brush as the racist skinheads.

To show their dissatisfaction and air their views on the program, local punx organized a protest outside of the WNYT-TV offices in Albany, New York. Anywhere from 70-100 punx arrived and carried banners and placards protesting the program. Flyers were handed out expressing some of the views of the protesters. A leaflet made by Peter O'Toole, a member of INTENT and a fanzine editor read, "We fell that the adult world likes to blame others for what is wrong with it. Rather than face up to the problems that it has, it blames these problems on the younger generation, who have little power to fight the accusation, or to solve the problem. Blaming the problem of racism on a few misguided youth may make older people feel more self-righteous, but does little else." Although the protest had no notable effect upon WNYT-TV, the event did receive coverage in several local newspapers.

As with past programs on punx and skins, it seems that WNYT-TV chose to sensationalize and distort reality for ratings. In one local newspaper article on the protest, the producer of "Broadcast: New York" said that he "couldn't justify doing a puff piece about all the good things that [the local Albany punk scene does.]" Instead, the television station chose to put together whatever images they wanted to have the right effect upon viewers. The result was making punx and racists seem like one in the same. For once, though, punx stood up, and protested the unfair coverage that they received.

404 WILLIS: DETROIT'S AUTONOMOUS ZONE

In May 1992, 404 Willis celebrated its first anniversary as a collectively-run community center and autonomous zone in Detroit's Cass Corridor. The evolution of 404 has been the combined effort of many individuals united in their desire to create a gathering place that is an alternative to the bars and spectacular culture as a whole—an all ages, do-it-yourself, volunteer-run, inclusive yet anti-authoritarian atmosphere for people to come to and create, share ideas or simply hang out.

We are attempting to forge a geographical reality, however small or fragile, that does not exist on the map of mass consumption and malaise. 404 is a place where we translate critique into action and explore prospects for real freedom through non-alienated daily interaction; a place where we go to live, if only for brief moments, as if the circle was *not* broken; a place where we can experience the fulfillment of mutual desire and imagine a life where our dreams are not colonized.

We are constantly reminded that we exist in a society that does not share our vision. Our attempts at creating free culture are repeatedly contaminated by the decaying social codes of capital; our efforts often seem thwarted before they begin. But we have to start somewhere, and for many activists in our community, 404 has become that somewhere to feel the new world blossoming in the shell of the old.

Every Monday, we host a poetry series of open floor and featured readers fueled by the conscious attempt to destroy the barrier between performer and audience.

The 404 Women's Collective, meeting every Wednesday, have been active in the struggle for health and reproductive freedom by educating themselves about alternatives to the phallocratic medical establishment. The Women's Collective also hosts a festival of women's art and performance called Pandora's Box, the third weekend of every month.

Some Thursday nights have been devoted to teaching ourselves the history of anarchy. Every Sunday 404 engages in direct response to the war on the poor, so bitterly blatant here in the Cass Corridor, by distributing free coffee, clothes and vegetarian food. The community feast is open from noon to 3pm and is immediately followed by the weekly collective meeting where decisions are made in a group setting and issues of conflict are debated and discussed.

One collective member Rob, writes about Sundays: "The most exciting aspect of 404, for me at least, is the community outreach we're doing with the vegan soup kitchen/warming center/free clothing station. Though I feel strongly affiliated with *some* of the punk 'community' and punk related projects, I find myself most involved with the soup kitchen.

"One of the things that has frustrated me for years is the anarchist community's inability to reach out to the broader community. A lot of times I think we tend to immerse ourselves in the microcosm of punk, radical activism or whatever genre, forgetting that there is an entire world of people who are struggling every day, just for the bare necessities. With our outreach I feel we are breaking out of our microcosm and having an impact on other people's lives.

"I think the atmosphere we've created at the Sunday soup kitchen is very important as well. Hungry people come in, eat (serve themselves if they choose), listen to all kinds of different music, and socialize with a bunch of crazy lookin' pierced hippies and punks! There are no hierarchical or artificial barriers, no us and them."

404 does participate in the "punk related projects" Rob spoke of by being a place to distribute alternative 'zines and records as well as being a venue for a wide variety of shows by local and out-of-town bands. The music one can see on any given night is more diverse than any single category can capture. We run the spectrum from acoustic folk to noisy thrash and have featured cello solos and jazz piano as well. You won't see any corporate clones and we don't sell beer.

We are creating a context for anti-authoritarian activity at 404 and surprise even ourselves as it spontaneously emerges. An ex-GI, Gulf War vet and homeless man recently attended our Sunday gathering for a cup of our notoriously strong coffee and was struck by what he called our "positive attitude." He returned the next night for poetry and took advantage of our open floor to make a statement against the U.S. government and military in which he had served. He proceeded to burn his honorable discharge papers to a chorus of approving cheers.

At 404 we reject the ideology which places its emphasis on waiting until "after the revolution" to create non-authoritarian community and relationships. We want free everything for everybody, and we want it now. We are moving from the site of our own oppression to create the situation, the untethered playscape, the precursor to any uprising and social upheaval.

We recognize the problems and pitfalls we face under the reign of capital's regimented terror, but we refuse to lie dormant, waiting for the "revolutionary moment." We are creating our autonomous zone not because we are certain of "winning" the revolution, but because we see the life of mutual aid and liberated desire as the only one worth living. We already know this society is a decrepit deathly shell, worthy only of our contempt.

For info and booking, call Rob at (313)739-6815, Sam at (313)546-4332, or Greg at (313)832-6203. This article originally appeared in Detroit's *Fifth Estate*.

—photo/Amy Morgan

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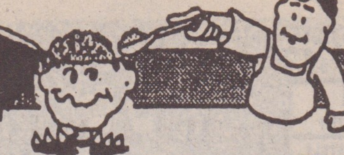


By: IAIN RATCLIFFE & RON WILKERSON

This month's question: ASKED AT THE FESTIVAL FOR THE ANIMALS, CIVIC CENTER, SAN FRANCISCO

HOW IMPORTANT IS ALCOHOL TO HAVE A GOOD TIME?

CHRISY HAMILTON, age 18, I don't do anything, San Francisco, CA
It depends on where you are. Here I'm not drunk and I'm having a good time, but if I go out to a bar I'll get pretty toasted.

REBECCA, age 18, Student, Hayward, CA
I don't think it should be important, if you want to drink you can drink. You shouldn't have to have alcohol to have a good time.

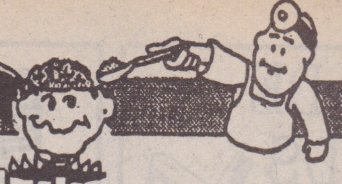
CLOWNY CLOWN CLOWN, old enough to know better- young enough to swing, Berkeley, CA
You don't need it, I have great time. I feel out of control and more susceptible to accidents. I have more fun dancing and being in control of myself.

MATT, age 24, cook, San Francisco, CA
It's an add-on, you can have a good time without it. If it's there it's great, if it's not it's great too.

DAVID APPLESIN, age 26, file jockey, San Francisco, CA
I feel you can have a good time without it, but there is times when you feel you're just too sober and you've got to do something to get yourself up. I know a lot of people who are totally off the wagon and that hasn't prevented them from having a good time.

TOM, age 28, bank clerk, San Francisco, CA
Not very important at all.

WHATS THE SCOOP?

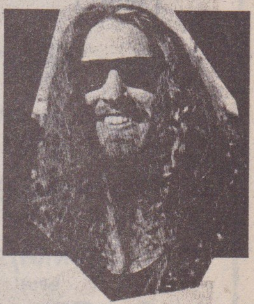


NANCY, age 35, fundraiser, San Francisco, CA
Not at all. I normally drink sodas but occasionally drink beer for a change.

STEVE FOX, age 26, clerk, San Francisco, CA
It plays a big part, it helps you relax, takes a little bit of the edge off.

ROBBY SOX, age 22, club organiser, CA
I dont think it's that important but a lot of people look down on it. It's a social drug, as long as it's taken in moderation it's OK. Like drugs, as long as you don't abuse them.

CHRIS JOHANSEN, age 23, house painter, San Francisco, CA
Not very, I don't really have a problem with it. Sometimes I drink, sometimes I don't.



IAN MAXWELL, age 25, musician, San Francisco, CA
It's not incredibly important, but it's a good lubricant, it loosens people up. If you get drunk, if you abuse anything, it's gonna be damaging.

TONY XERNIK, age 26, photographer, New York, NY
To have a good time I don't need to have alcohol. I enjoy drinking and I get more crazy if I do but I try to eliminate that too.

LEX LAGER, old enough, beer taster, the brewery
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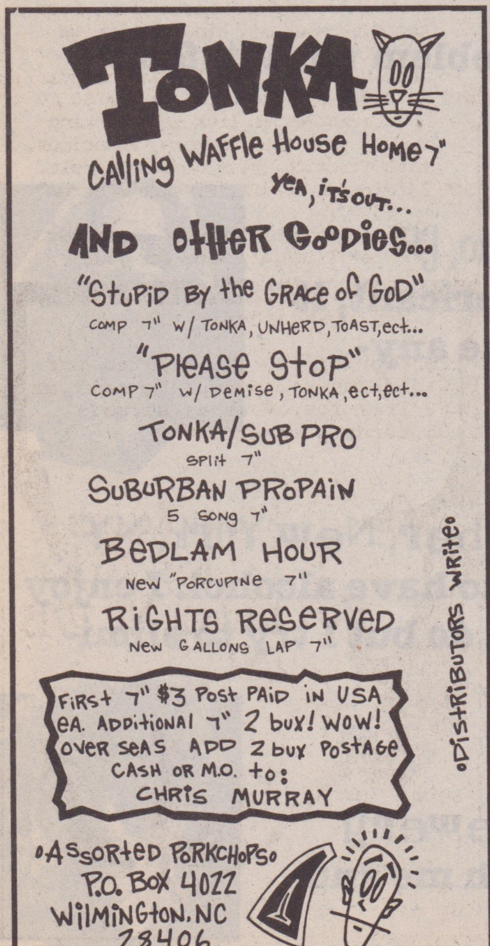
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This 5 song live 7" contains 2 released and 3 unreleased, all recorded 1/2/92 (ltd. to 1,500) all on colored vinyl.
$3.00 U.S. $4.00 outside U.S.

Screeching Weasel "Happy, Horny, Gay and Sassy" 2x7"
SFLS-91/2
Same thing as "Snappy Answers" but this one is ltd to 300 comes with extra 7" and contains 3 extra songs. You must be 18 years of age to order this one, please state age when ordering.
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Brutal political hardcore "Brutal".
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Box set containing Shawn Brown demos and alternate versions with Peter Cortner. Contains 4 7"s and is ltd to 3,500.
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22 Minneapolis, MN
23 Elmhurst, IL
24 Kalamazoo, MI
25 Ft. Wayne, IN?
26 Dayton, OH
27 Washington, D.C.
28 Staten Island, NY
29 Some Town, CT
30 New York, NY
31 New York, NY
September
4 TBA, Holland
5 TBA, Holland
6 Düsseldorf, Germany
7 TBA, Germany
8 Waiblingen, Germany
9 Munich, Germany
10 TBA, Switzerland
11 TBA, Switzerland
12 TBA, Switzerland
13 Lyon, France
14 Andolain, Spain
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28 Glasgow, Scotland
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October
1 South Hampton, England
2 Wigan, England
3 Norwich, England
4 Yper, Belgium
5 Bochum, Germany
6 Flensburg, Germany
7 Alborg, Denmark
8 Oslo, Norway
9 Oslo, Norway
10 Trondheim, Norway
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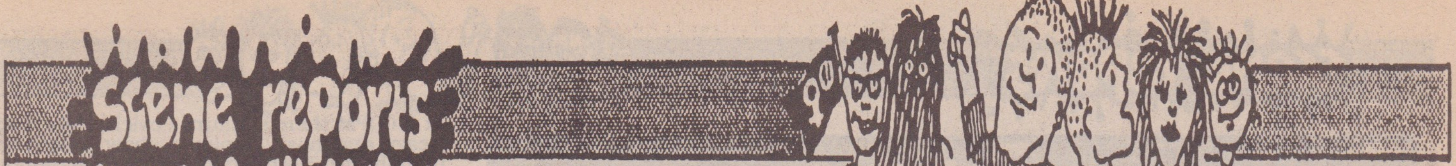


Hello, Zub here again, friend of the infamous Crusty the clown! Louisville is starting to roll once again. Lots of shows, a couple of places to play, good eats, great spirits and fine folks. Remember, Kentucky is the home of many fine whiskeys (not to mention some really kick you in the ass moonshine).

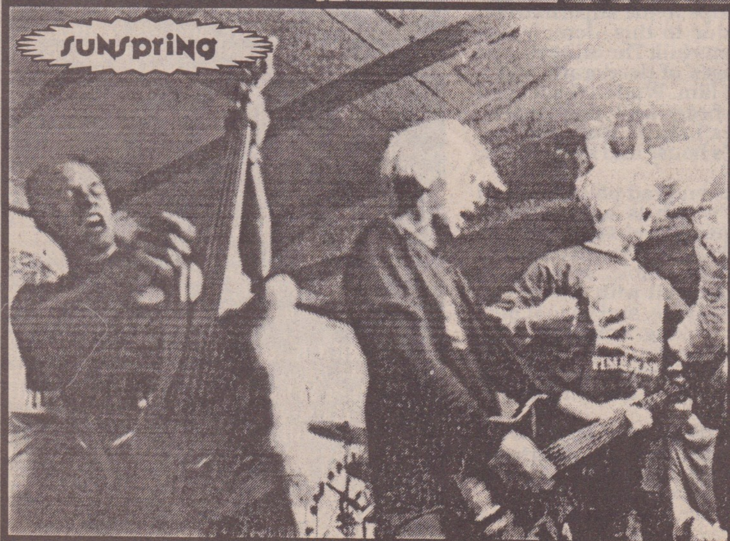
The really happening place, and I stress really happening, is Another Place Sandwich Shop. Usually Sunday all age shows and great food. Always a fun spot with cool out of town bands and a couple of local acts thrown in for good measure. Since all this has started

we have witnessed bands such as Tar, Bewitched (no hard feelings I hope), Ritual Device, Mule, Poster Children, Circus Lupus, Jack-o-nuts, and many more. If any bands are interested in playing Louisville read on for addresses...

Tewligan's is giving all age shows another try this summer. Now under new management, maybe this will work out. But, they still manage to treat us with a few cool over 21 shows now and then.

Beside the two mentioned above, one must have bands play at a party or rent out some sort of community hall. Uncle Pleasants tries, but not very hard, ahem. So if you are a touring band don't hesitate to call Louisville. Everyone here is great, supportive and you'll always find a place to stay. If you have no luck with the clubs (which is doubtful), contact one of the bands, someone will help you out.

Now on to the tasty stuff you've all been waiting for...CRAIN just returned from their successful tour with D.C.'s Circus Lupus and should be heading out for a two week jaunt with newly signed Sub-Pop's Sebadoh. If you haven't already, check out CRAIN'S new album *Speed* on Automatic Wreckords. It is a must have, you'll see. BUSH LEAGUE is busy, busy, busy also. As with the release of their second seven inch *Sicko* ($4 ppd. From Better Days Records), these guys are loading up for a summer tour and are planning to release a new LP hopefully before the year is up. There is a rumor also that BUSH LEAGUE is filming a sort of "B"-movie which will be entitled *Sicko*. It is being filmed somewhere out in the eastern mountains of Kentucky. The film is supposed to be some sort of demented tale somewhat along the lines of *Deliverance*. We'll just have to wait and see. Also on Better Days Records is INDIGNANT FEW, a young, raw punk outfit with a seven inch *Revenge your Authority* out and plans for an album due out this summer. These guys are building quite a following and raising quite a stink with their new song "I don't wanna be straight-edge" totally slamming those X's.



Two upcoming bands to be on Better Days to release seven inches are DEDBOLT, a slow, slow, heavy chunk and SON OF DOG, a, should I, can I say, Napalm Death-ish sounding sort of thing. So as for Better Days' future... look for these plus a possible compilation of some sort.

SUNSPRING is getting ready to go on tour themselves, supporting their kinda new seven inch *Slinky*. Three very nice guys who drink Coke on Slamdeck/ scramdown records. Write for a catalog of lots of other cool daddy junk. A new band on the scene,

KILL!!@! Buy their tape, buy their t-shirts, feed them. That's all I will say. KINGHORSE and ERCHINT have both just released new seven inches on Self Destruct records. Both are $5 ppd.

Now on the lighter side of Louisville I will mention LOVE JONES just because I liked them, have moved to Los Angeles, so if you live in L.A. and would like a slight change of pace, go check them out. You don't know what you are missing. To compare them to anyone would almost be sacrilegious. There are many other local bands playing around regularly that are starting to build a following that have yet to lay their shit are... CINDERBLOCK, SHUT OUT, RAWHIDE, BORIS, STEP DOWN, HEATER, HUMAN REMAINS, NO COMPLY, CROWN OF THORNS, ENNUI, DRUNK MONKEY, PROZAC, and many more. Also, I almost forgot, ENDPOINT is due to release a new LP on Doghouse Records.

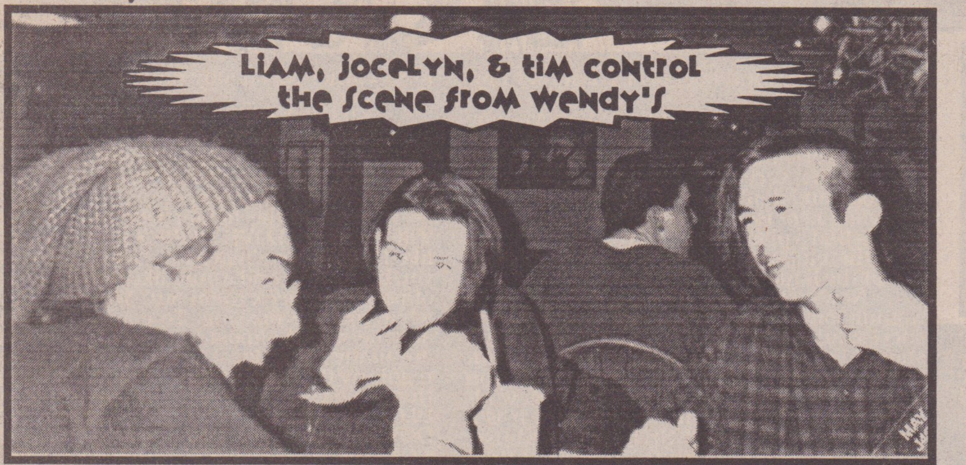
As for magazines check out *Orange* magazine, a very nice looking publication with art, interviews with Tar, Ritual Device and a whole hell of a lot of reviews by the infamous Ed. *K-Composite* is a Slamdeck/ scramdown oriented 'zine which can be obtained from the Slamdeck address. The *Scrotum-Journal of Hate* is a zine from Shepherdsville, KY that sometimes has cool interviews of local bands such as BUSH LEAGUE, KINGHORSE and UNDERMINE (R.I.P.).

If you are just visiting Louisville and don't know what to do then don't get discouraged, there are plenty of things to do. If you just want to hang out visit the Bardstown road area. There you will find many cool restaurants, book stores, night clubs such as Tewligans, Jocamo's pizza, The Cherokee Blues Club, and this one guy's house. A few good record stores on this strip also. Check out Better Days Records, Ear-X-Tacy Records and Electric Ladyland Records. Or you may want to meet punk rock friends; just walk around and yell filthy words to passing motorists. Other cool spots in town are the Frankfort Ave. / St. Matthews area where you will find Another Place Sandwich Shop (there is also one on Bardstown Rd.) and the area's best movie theater, the Vogue.

Now for all the addresses... Better Days Records/1591 Bardstown Road/ Louisville, KY 40205 (502)456-2394 (Ben); Slamdeck/scramdown Records/Box 43551/ Louisville, KY 40253; Automatic Wreckords/ PO Box 4759/ Louisville, KY 40204; Tewligans/ 1047 Bardstown Rd./ Louisville, KY 40205 (502) 458-0487 (Billy); Another Place Sandwich Shop/ 2319 Frankfort Ave./ Louisville, KY 40206 (502) 8939619 (Rusty); Self Destruct Records/ 1901 Bainbrigde Row Dr./ Louisville, KY/ 40207 (502)587-8043 *Scrotum-Journal of Hate*/ 414 Northview Dr./ Sheph. KY 40165/ (Jason).

Hiya. Well here I am writing one of them there newfangled scene reports that it mentions in the new MRR # 105. Well, I'm just here to inform y'all what its like to live in Woonsocket RI. First off, lemmee describe Woonsocket. Woonsocket is a city of around 50,000

Scene reports



people, its *very* working class oriented, and tends to be quite inane and redneckish. The city was originally a mill town and was, and for the most part still is, predominately populated by French-Canadians. Education seems to be the last thing on a lot of people's minds, so to say the least this city tends to be *far* from intellectual, but alas it is my home. The French-Canadians all immigrated to Woonsocket when they first arrived (and even quite a few now), they didn't speak English, and were overall quite foreign in their customs and such (this was in the 1800's). What strikes me as odd is that there is now a large influx in the amount of immigrants coming from South-East Asia, and they are constantly being put-down and discriminated against. How American.

Well enough about Woonsocket; lemmee tell you about punk and hardcore and neat stuff like that in this area. Well, first off, there is *no scene* in my city, you have to go to Providence for that (its only about 20 minutes away). In Woonsocket we have two record stores, one of which is a Strawberries chain store, which has no redeeming value other than the fact that it's the only place you can get the Underdog tape--for some strange reason no one else can get it. That really doesn't impress me though, because I've never heard Underdog - ignorance is bliss, I suppose. The other record store is across the street from my house. This store is owned by my friend Kurt's dad, but his dad sucks because he accused me of stealing four John Lennon tapes when I was in 8th grade, and I didn't even steal the tapes, I was looking at the Beastie Boys *Pollywog Stew* EP. The store is being managed by this guy Mike now (It seems as if 75% of all males here are named Mike) Mike is very odd, and the store still sucks because even though they have some decent stuff, its all around 10 bucks per tape, and they really only have a good selection of stuff when it's on tape. I hate tapes.

I always go to Providence for music. Fast Forward Records is the *only* store to go for music in Providence. They've got an excellent selection of HC, punk and industrial stuff, plus Ron and Judy are really cool people. Fast Forward also has my zine, *Lunchtray*. (I knew I had to sneak in a plug here somewhere. My zine is $1ppd from the address at the end of this thang. I'll also trade for other zines.) Anyway, back to Woonsocket.

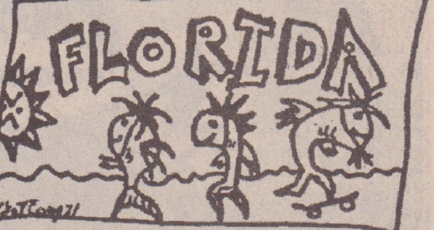
Uhmm, you may be asking yourself, What's it like to be 17 and a Junior at Woonsocket High School? Well I'll tell ya. Ok, in RI there is one major "alternative" radio station, WBRU, and they really suck hard! So anyway, they play stuff like The La's and The Dylan's and The Smith's and a whole poopload of other snotty Euro-Hairdo bands that have names that start with "the" and end with the letter "s". So anyway, all the preps and jocks and stuff at our school just assume that if you look silly, then you listen to 'BRU, and are labeled as alternative. If people ask me what I listen to, I reply HC/Punk and stuff. They then say "Oh you like the Sex Pistols", which really pisses me off, because I hate the Sex Pistols. There is one kid around, who I used to be in a band with, and he loves the Sex Pistols. He's one of those real suburban kids who has a perfect little wonderbread house with a lovely ignorant wonderbread family. He thinks that he's Punk as Fuck and basically only listens to Black Flag, Sex Pistols, The Clash, Circle Jerks, Ramones, and anything else he can find at the mall. Only pure mainstream stuff, and the Germs, he has this thing for the Germs. Well, anyway, he hates me cuz I think he's really lame and has the IQ of a turnip. He worships Sid and has all the metal head k$ds call him Sid and he walks around and just kinda sneers a lot. Oh yeah, and he wears swastika shirts and gets ahold of my MRR's and draws big swastikas on 'em, cuz he so punk he pees safety pins.

I like to eat. I don't, however, like to pay money to eat. There are two really neat places around to eat for free. The first is my friend Jeremy's house. Jeremy has a heavy metal band called QUIOT RIOT. Actually they're called MALPRACTICE and they're pretty good, they even do a GWAR song, and Jeremy says I can help sing a ditty called "Afro Dancer" at the next show. Jeremy's band is in my zine and they even bought 20 copies of it and sold em at Roller Kingdom. All the metal heads hang out at Roller Kingdom, but I think the place sucks because its $4 to get in, and they shut off the sno-cone machine at 9:00pm. What the hell is the point of a roller skating rink without sno-cones. OK, well, back to free food. Jeremy's dad is named Whitey, and he's a nut. Whitey does 3 full shoppings a week! I'm talking like $80 trips to the supermarket, 3 times a week! So due to this, Jeremy has loads of food, like rooms full! The other day he traded me 20 packages of deodorant and a jumpsuit for a roll of film. Wudda deal! I can use the deodorant because I don't bathe much and sometimes I stink. Well, you can eat forever at Jeremy's house and not run out, so it rules!

Uhhmm, the second rad place to eat in town is Ponderosa, which is a nationwide chain that features steak and stuff and has one of those 300 foot long all you can eat salad bars with everything imaginable. So, anyway, you just waltz into the joint with one or two other people who are paying, and ya just pick up a plate and munch along. Sometimes the waitress will even bring you a soda + free refills!!! It's the best, and they even have this dessert topping that tastes like strawberry crisco.

So what do you do on weekends? Well, I spend most of my time with my girlfriend, Jocelyn. Jocelyn is really neat and has really pretty red hair. Well, Jocelyn and I are both kinda dull people, so we watch a lot of talk shows. Every weekday I watch 4 talkshows. At 3:00PM there's Maury Povich. He's really sleazy and has 2 topics a show, which are usually horribly mismatched; IE:"Do Blondes Have More Fun?" in the 1st segment and, like, someone who had all their skin burned off in a tragic dirigible accident in the 2nd segment. At 4:00 we watch Phil and at 5:00 its Oprah. I usually watch those 3 at Jocelyns, and then go home and catch Dave Letterman re-runs at 7:00 on A&E. Back to the weekends. Fridays are a mishmash, Saturdays are usually spent in Providence hanging out at Fast Forward, and Saturday Nights are usually spent watching bad movies. We always go to a place called Lesco to rent movies. They have loads of cool stuff, a ton of John Waters, and even a bunch of Illsa flicks. They really get into bad horror, and they even had Pink Flamingos For only $6.99 used, but someone else got it before I did. I was pissed. Sometimes there are HC shows on either Saturday or Sunday afternoons at Club Baby Head. Baby Head is OK, but all the night shows are 18+, which sucks. Tar is coming, though, and it's an early Sunday show from 6-9pm. I am going to go see Tar.

Jocelyn and I spend a whole lot of time together. We really love each other, and its a nifty relationship. I pick her up after school every day. I drive a 77 Saab. It was a decent car, but last Wednesday someone broke into it and stole the stereo and doing some $800 damage in the process. This was in the school parking lot, in broad daylight. Woonsocket has a high crime rate and bad cocaine problem, go figure. Liam *Lunchtray Zine*/ PO Box 1133 / Slatersville RI / 02076-0697.



Greetings! Des Jr here. I have taken it upon myself to give you the scoop on the Florida band happenings. I am well aware that it is way incomplete, but I would like for you all to know that I have only been back in town for about a month.

If any bands, labels, promoters, zines or folks in general would like to help me make this a more complete and regular column, I encourage you to write me at PO Box 621/ Lutz, FL 33549. Now, on with the show.

SLAP OF REALITY lost both Frank their singer Frank, and guitarist Joe. Frank moved to NYC and Joe quit to join PAINEATER. However, S.O.R. have picked up Brent, formerly of HIGHCHAIR, and are continuing as a four piece. With two U.S. tours and an LP for Cargo Recodrds, S.O.R. have been one of the most produtive bands to currently be functioning in the Tampa Bay area.

SCROG have been playing out a lot recently and they keep getting better and better. They recorded five songs at Morrisound Studios in January and are expecting a 7" release on Mint-Tone Records by the end of summer. They have also been getting some choice opening slots lately, having warmed the stage for Melvins, Helios Creed, and Afghan Whigs. SCROG are so heavy that, like a dwarf star, their weight far exceeds their mass.

ASSUCK are pretty damn heavy too. They have also been getting some touring under their belts, including a show at ABC-NO-RIO. These guys have an incredible sound, due to no small part by Rob Proctor's drumming. However, there are cries of "sell out" being levied at them for their recent aquisition of a (shudder, shudder) bass player! However, since that bass player is none other than Pete Jay ex-NO FRAUD and currently of

Scene reports

MANIC DOSE, I think that there is no need to worry. Look for live dates and more product from these fine folks, including the almost out of print *Anti-Capital* on Sound Pollution records.

While I'm speaking of MANIC DOSE I should let you know a bit about them. They are technical wizards who present a music that is not quite metal and not quite jazz. If that comparison makes you want to turn the page, let me assure you that they are much better than my lame description would have you think. At a recent opening spot for out of towners Surgery, they showed a lot of well practiced musical interplay.

Dan Destructo, who watched his band leave him to become MANIC DOSE, has bounded back with a totally new NO FRAUD. They have been playing shows, including a Hempfest, and have a brand new demo, called *Paradise Lost*. It is a return to classic hardcore but is in no way retro or redundant. Dan also runs Truth Studios down in Venice, FL where bands can get some inexpensive, quality 4 and, (I think) 8 track recording.

SOURSONG is a band fronted by Carlo, formerly of PEOPLE'S COURT. They have a complex, elastic sound that is very, very good.

The GENITORTURERS of Orlando continue to terrorize stages across FL with a full-fledged S&M show including racks, piercings and domination. I understand that they have been doing some touring and will be opening shows for GWAR in both Miami and Atlanta. Their *House of Shame* 7" is out and selling quite briskly.

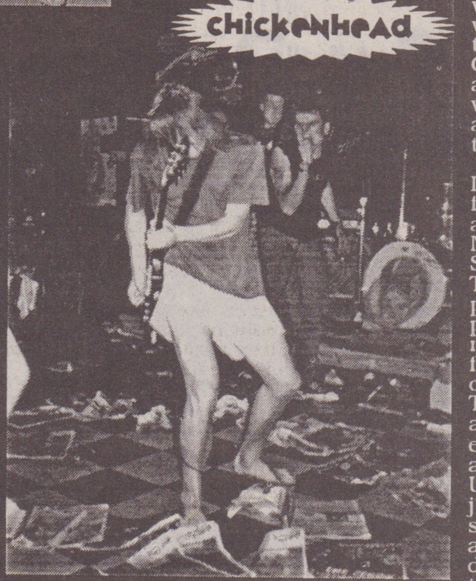
QUIT, from Miami, are still doing their pop-punk thing and are doing it well. I recently saw them open for DRUNKEN BOAT and they showed a lot of energy. More in fact, than the headliners.

Also from Miami, are CHICKENHEAD and TRI-RAILS, two of the punkest bands in FL. TRI-RAILS boast two female singers and a naked bass player. Anyone who likes the Blatz style of punk will love T-RAILS. As far as CHICKENHEAD goes, all I have to say is Darby Crash lives! Their recent shows at Club Velvet in Gainesville was one of the funniest, most chaotic performances that I have seen in a looooooong time. They rule.

Speaking of Gainesville, they have a few bands and two clubs that book touring bands. First, the clubs. The most established is the Hardback Cafe, which has been booking shows for years. They just recently opened a garage-type area in which bands can play to a bigger capacity. The HARDBACK is ultra laid back but perhaps it is the coolest place to play in the whole state of FL. Down the street is Club Velvet which has just opened recently but is doing its best to bring in as many bands as it can.

As far as bands go, I can only really drop a few names. You have RADON, SPOKE, GRINCH, GO KITTY GO, and FOIL. I know that there are several others and I apologize for not knowing their names. The one band that I really do know about from that area is BOMBSHELL. This band consists of Ben and Jason, from PEOPLES COURT and the mighy Var of *No Idea* zine. They are supposed to be releasing a 7" soon.

Back down to Tampa... PINK LINCOLNS' future seems to be in doubt. However, these guys have broken up and gotten back together again several times before, so anything can happen. Look for a track of theirs on the new Steve Flush comp 7". Meanwhile, Dorsey of P.L. is doing a band called LIZARD MAN. Chris Barrows helped JIMMY with their demo. Chris also showed great level-headedness when he recently gave a woman mouthto-mouth in an emergency situation and literally saved her life! He later said that it was "gross, but what else was there to do?" Chris rules and I just want you all to know that.



GARDY LOO! rises from the ashes of NASTY SAVAGE. These guys play a punk/metal goofrock kind of thing. They are about to embark on a 45 date US tour on just the strength of a six song demo. Now that takes balls. *(yeah, good choice of descriptive words-editor)*

GOSSAMER is Clark Crankshaft's new band. They have played out a few times since I have returned, but I have not had a chance to see them yet. Other bands from the Tampa Bay area that I have heard of, but not yet seen are...PIGEONHOOF, MEGASMEGMA, NFG, ATOMIC GERBILZ, and LAST TO GO.

OK, now I am going to move away from bands and towards a few other subjects that deserve some attention.

I am aware of a few labels functioning in the state. First off, there is Stiffpole Records. They are a low profit, high quality DIY label with releases by local bands. The roster so far includes 7"s by NO FRAUD, FLASH BASTARD, CONSPIRACY and out-of-towners Rhythm Collision. They are good people, so buy everything they have. In Orlando there is Figurehead Records. However, I do not know who is on their roster. In Gainesville there is Bullethead Records who have released 7"s by SPOKE, RADON, and STRONGBOX. Also in Gainesville is No Idea Records.

Zines. I sure don't know what's up with zines here. If any are happening, I don't know about them yet. My zine, *Fleshy Folds* is in a coma. I think that Mike Diana is still doing *Boiled Angel*. I also hear tell of a zine called *Lizard Eyelid*, but I have not seen a copy. Other zines that I don't know what's up with are *10 Questions*, *No Idea*, and *Scam*. I have seen a couple of issues of *Get Loose* though, and they are way cool. Chuck Loose of CHICKENHEAD does that one. Zine editors, drop me a line and let me know what's up!

The last little bit of stuff that I can think of to mention are record stores. In Tampa you have the Alternative Record Store and Vinyl Fever. St. Petersburg has the Record Exchange. Gainesville has Hyde & Zeke Records and Orlando has Reflex. Oh yeah, you also have Aces Records in Tampa. I am sure that there are others.

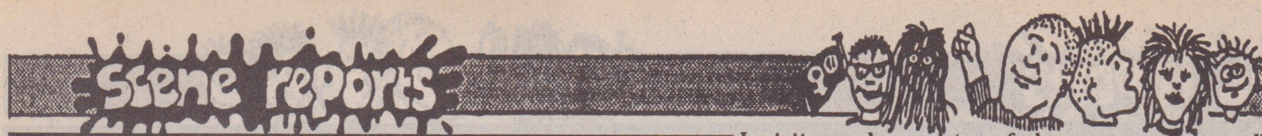
OK, that's it. And then again, I know that I left a great deal out. Write me with info and together we can make this a more complete report. I also would like to take this time to thank Susie Holt for the photos that I sent along with this article. Des Jr signing off and reminding you that if you are coming down to FL you need to drink plenty of liquids and use your sunscreen! Just ask Sludgeworth about that one.

ASSUCK c/o Steve/ 5208 27th Ave./ S St. Petersburg, FL 33707; SCROG c/o Bill/ 814 Daphne Dr / Brandon, FL 33510; SLAP OF REALITY c/o Rob/ 2009 Waikiki Way/ Tampa, FL 33619; GENITORTURERS c/o Gen/ 7890 E Shoals Dr/ Orlando, FL; PINK LINCOLNS c/o Chris/ PO Box 310754/ Tampa, FL 33680; NFG/ 1953 Oak St/ N Clearwater, FL 34620; CHICKENHEAD & TRI-RAILS/ 1520 NW Eighth St/ Boca Raton, FL 33486; NO FRAUD c/o Dan/ 475 Foxglove Rd/ Venice, FL 34293; SOURSONG C/o Carlo/ 2933 E 148th Ave/ Lutz, FL 33549; MEGA-SMEGMA/ 3712 Dulcinea Blvd Apt 117/ Tampa, FL 33613 ; CONSPIRACY/ PO Box 7521/ North Port, FL 34287; GOSSAMER/ PO Box 4931/ Clearwater,FL 34618; *Boiled Angel* zine/ PO Box 5254/ Largo, FL 34649; *Lizard Eyelid* zine/ PO Box 8561/ Jupiter, FL 33468; Stiffpole Records/ 3665 E Bay Dr 204-271/ Largo, FL 34641; Alternative Record Store/ 11900 N Nebraska Ave/ Tampa, FL 33612; Hyde & Zeke Records/ 1620 W University Ave/ Gainesville, FL 32603; Hardback Cafe/ Ph # 904-372-6248; GARDY LOO! c/o Ben/ 6921 Westinghouse Ave/ Tampa, FL 33618; Des Jr/ PO Box 621/ Lutz, FL 33549

Moi (not oi)! Jantsa of *Toinen Vaihtoehto* zine here telling you some stuff about this not-so-hot northern country.

Probably the biggest news, at least for me, is that after 3 years & 44 issues this "minimum rock'n'roll" zine of Finland, *Toinen Vaihtoehto* had to call it quits/have a one year pause, 'cos the shitworker-pair had to concentrate on other things: Ekku (Box 114/ 65101 Vaasa/ Finland/ Phone/fax: 961-127330) started organizing gigs "officially" and I had to move 200 km away from home to do my 13 months civil service. That's probably why I also have finally enough time to write this fakkin' scene report. This American guy Nick Anarchie has made all the recent reports. He makes cool reports (& in better English!) but he doesn't necessarily know about everything (mostly about Helsinki stuff, as he lives there) 'cos he probably can't read all the Finnish zines like *T.V.* So I'll try to go into the deeper roots of things.

Probably the biggest news for *you* was the existence of this *Toinen Vaihtoehto* zine, so I'll talk about that: *T.V.* was formed 3 years



anti-racist/anti-fascist demo in Oulu

ago out of frustration of an "unorganized scene". It was meant to come out between every 2-4 weeks to tell people (we had 800 subscribers). There's 5 million inhabitants in Finland by the way) about gigs, news, happenings and other important stuff. There was also reviews, letters, live reports and classifieds sections. Of course band interviews and also other articles about squattings, etc. too. We also had a local radio show for a while, handled a distribution (which we later had to stop—too much work) and organized gigs (later only for touring foreign bands—not enough time).

I don't know if it's a coincidence but soon things started to happen. More gigs (in issue #1 we advertised 6 gigs in all of Finland, but in later issues there was sometimes 50 or more gigs to be advertised), more band-stuff (for example, in '89 came about 10 punk etc. LPs & 40 EPs out in Finland and in '91 it was about 30 LPs & 90 EPs), more zines, more conversation (sometimes we had 8 pages of letters), more organizations (I'll talk about them later), more foreign bands touring Finland (In this 3 years time we had Momido 7, Gna Gna, Homo Detritus, More Fiends, Doctor & The Crippens, So Much Hate, Disorder, Nomeansno, President Fetch, Bog Handle, Snuff, UK Subs, Wat Tyler, Big Cyc, Die Schwarzen Schafe, Alien Boys, Starvation Army, Broken Toys, Active Minds, Hard-Ons, Vagtazo Halottkemek, Pullermann, Flower Buds, Mega City 4, Midway Still, Mudhoney and some Swedish & Estonian groups. Before there had been only Dezerter, Instigators and some Swedish/Estonian bands—& of course UK Subs, DK's, etc. many years before) ...and of course...more work for us, the shitworkers of *T.V.* Remember, there was only 2 of us and when Ekku had to do his 16 months civil-service in 90-91 it was like hell for me. I was unable to answer all the mail etc. So therefore a very big "I'm sorry!" to all of you who wrote concerning my ex-band TREBLINKA, the distribution, tours in Finland, sent stuff for reviews & waited for a "check copy" or any other stuff! Now when I'm here in this "civil service town" Oulainen (near Oulu) and all the *T.V.* stuff (office, printers, computer, mailing machines, telefax etc.) are in my hometown Vaasa (& sadly there's not enough people who could help) I'm unable to do the zine and have finally some time to rest and think about a possible reunion-revenge-zine after this one years break... maybe (I'll let you know). So, meanwhile, keep this address still in mind: *T.V.*/ Box 1/ 65200 Vaasa (Ekku still collects the mail & I'll get those letters when I visit my home at some weekends. You can also use Ekku's telefax - mentioned at beginning).

Now about the organizations as promised. There's really an increasing number of different kinds of associations etc. being born all over Finland. First of all there's Oranssi (Orange). A group of "young concerned people" (students, punx & other) formed the first one in our capital Helsinki. They've made a few squattings and one which was in a huge factory called "Kookos" made it to the national media as that big squattings are not so popular in Finland. They finally lost the building (They have a new "sorta-legal-one" in Putkinotko/ Paciuksenkatu 23/ 00270 Helsinki) where you can sleep cheaply. But because of the media popularity the Oranssi movement spread also to other bigger cities (Well, the biggest; Helsinki has 500,000 inhabitants so they are not so very big) like Turku, Tampere, Jyvaskyla and Oulu. The main goal of these groups is to have an effect on the housing shortage. They always prepare their issues well beforehand and the squatting itself is not the main point but a result of a long process - a so-called protest-demonstration when they call in the media etc. These groups are careful about using violence, like there in central Europe there's sometimes big fights between squatters & cops. Here they try to prevent anything like that. It's quite weird situation. There in central Europe (Holland, Germany, etc.) - EC '92 - they're evicting a lot of squats and now we have them finally here in Finland after many years of almost "no-squats-at-all".

Members of Oranssi-Oulu

The "modern anarchist organizations" are also spreading and "learning to walk" all over Finland: Helsinki, Forssa, Kouvola, Tampere, Jyvaskyla, Oulu, Kemi, Tornio... All of them connected to SAL (Finland's anarchists union) but also having their own autonomous region-sections. They publish a quite often issuing mag *Kapinatyolainen* (Rebelworker) and have demonstrations etc. sometimes. Connections: Sal-Ait/ Box 7/ 00801 Helsinki.

Then we have these anti-fascist Antifa-organisations in two cities: Turku & Oulu. Coincidentally in these cities there's also some nazi-stuff happening. Two insane idiots Siitoin & Aalto have declared themselves as "nazi-leaders of Finland" and are trying to organize some kind of nazi-movement. Aalto threatened in a quite popular national "crime-mag" that a thousand nazis would march on 1st of May ("workers day") in Oulu. But luckily it was only a threat: I saw only one nazi-skinhead (there's a rumor going around that some three nazis tried to march for a while) and that was it. On the contrary the anarchists marched—or "fluttered around" as a newspaper put it—in Oulu & Helsinki and got a bit of attention. More attention was gained later when there was a bigger (anarchists, Antifa-activists, blacks etc) demonstration against racism & fascism in Oulu...and the nazis stayed quietly in their houses. Antifa/ Box 82/ 90501 Oulu (Also for SAL-Oulu - the most "punky-one" of them).

Nazi-skinhead problem is also rising its ugly head. There's a couple of nazi/skin zines & bands around, of which one called MISTREAT has an EP "Keep Finland Clean" out by at-least-precarious Alternative Action Records who—notice this—also publish other kind of music (punk, indie etc.) like SHITTER LIMITED, AWKWARD SQUAD, HYBRID CHILDREN, SURFIN' DEAD BOYS, TERVEYSKESKUS, UNBORN-SF, MAHO NEITSYT and even TER-

Pietarsaari demonstration

Scene reports

VEET KADET. At the same Box 74/ 11101 Riihimaki. They also have "Finn-skin Records" who - the same people - import nazi stuff like Skrewdriver, Klansmen, etc.

Anyway, these before-mentioned Antifa organizations also try to expose these nazi-shits, distribute anti-nazi stuff (videos, t-shirts, badges etc.) and have demos & other actions.

Finally there's organizations like SPAY (Finlands Punk Anarcho Association. They've got a squatted house in Helsinki with SAL people for meetings etc.), Musta Kissa (Black Cat), Lahden Suora Toiminta (Lahti Direct Action), YAD (Youth Against Drugs S.E.), TOMU, KEPU etc. all over Finland who arrange "usual-" & benefit-gigs with somekind of happenings and also demos against animal experiments, fur, Finlands nuclear power plant & armament-plans and that sorta thing.

Speaking of gigs: Vote Vasko (P. Tuotanto/ Box 69/ 40101 JKL) is still very much alive; he arranges HC-gigs quite often in his hometown Jyvaskyla. There's a wonderful club "Lutakko" where they have all-ages shows but you can also go to an isolated bar (age-limit 18 yrs) where you can still listen to the bands (& how could you slamdance with a beer in your hand anyway? Well you could but...).

For tours/gigs in Finland you can contact Ekku (Infos mentioned at the beginning of this report). He wanted to say that he's sometimes busy and can't book every band but anyway (& he has contacts). Usually it's reasonable to do some 3 gigs (maximum about 5) and they should almost necessarily have to be on a weekend as people travel all over Finland to concerts (& are in school/work etc. on weekdays) and still you can expect only about 50-200 people depending of course on the band also. Like for the upcoming Alice Donut & MDC there might be even 400 people in Helsinki on Saturday. From one gig you could get about 1000-1500 Fmk, maybe more if everything goes superb. The ferry from Sweden *and back* costs about 500-800 Fmk altogether for 4 persons and a van depending on the season also.

I'd like to mention the 1/2-hour punk/ HC-radio-show "Ilmestyskirja" ("The Revelation"), which comes out every Tuesday in one of our three national radio-channels. A good way to inform people about gigs, happenings, new recordings & bands. There's sometimes also interviews, zine reviews etc. The show is done by a girl called Hilu. Send stuff to her at: Radiomafia/ Ilmestyskirja/ Box 10/ 00241 HKI. She'll love it and play it for us.

Now some zine (all of them in Finnish) news. There's a new pop/indie zine *Jungle* which you can find from some stalls all over Finland. A bit like Germanys *Zap*, but a bit more "official" looking. Comes out bi-monthly. In the last issue (#2) there were stories about Poison Idea, Leatherface etc. in between all the pop/indie-stuff. Box 47/ 13211 HML.

Ulo is back after a years break with issue #33 including some indie music-stuff, The Nuts & some Finnish "Ramones-bands". Pekka Suomaki/ Uusipohjolantie 12/ 41800 Korpilahti.

Some good ones are also *JT-magazine* (#5 out in tabloid-size, newsprint & great outlook with good stories about NMN, Nausea, Earth First etc.): Weke Keranen/ Aarnintie 5 B 12/ 95420 Tornio. *H-hetki* (comes out 4 times a year): Marssykuja 1 A 11/ 00980 HKI. And *Lihanukke* (issue #16 out): J. Ruotsalainen/ Vellamonk. 4 B 29/ 40700 JKL. These are all new addresses.

The good news is also that *Laama* is back - with issue #13—in the "punkland" after a five years "break". In between these years the editor, Sburg, published 2 more or less experimental art & clipping-issues. So now he had to review all the stuff which was sent to him from 1985-1990. Whatta helluva job. In next issue, hopefully in '92, he'll probably start reviewing from 1991 and on. Box 63/ 00421 HKI.

Sburg also runs a distribution of rare & weird (so he doesn't take everything) music, literature & stuff.

Other distributors are Hataapu/ Box 586/ 20301 Turku (Same box for Antifa, Musta Kissa, Free Animals Records, RM-records, SATKYNUKKE and TURUN TAUTI! Whoa); Spinefarm (most "official" of these but good indeed), Box 137/ 00181 HKI; and Rip-Off Records/ T. Perttila/ Kuusela C 23/ 48900 Sunila.

A weird news is that Propaganda Records is also back with a different name; Kill City Records/ Box 47/ 00531 HKI. They "re-published" old material from RIISTETYT (who are rumored to have been reformed—at least for some on-off gigs. Oh my god): EP *Tuomiopaiva*, TERVEET KADET (who still manage to stay alive: New EP *Bizarre Domination*): EP

Lahti direct action choir

Message out of the A-side of *Black God* LP and a 'new' album called *Propaganda* including the first LP & some stuff from *Black God* again & from *Unkind* EP (old songs, so there's nothing new) and KAAOS: re-print of *Ristiinnaulittu* LP. Old HC sells...

Also P. Tuotanto re-released their sold-out EPs: TK *Kadet Suojelee*, KAAOS/CADGERS, *Systeemi Ei Toimi* compilation and RIISTETYT *Laki Ja Jarjestys*.

An old HC-band KOHU-63 was also reformed in '89 (after 5 years 'cos the singer Latta spent that time in jail - but still made one single then) with a new line-up including ex-SEKAANNUS bassist Ari & ex-KAAOS drummer Poko. They've made five 7 inches since then.

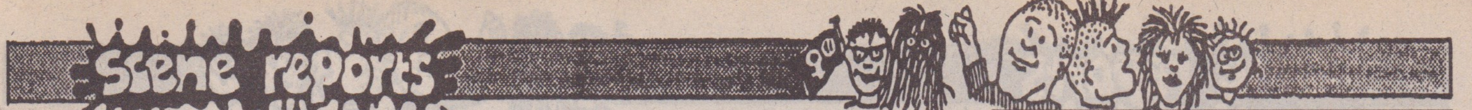
Some old bands who somehow managed to stay alive are: MAHO NEITSYT (Drunk-punk. Latest EP *Ottaa Paahan* came out summer '91), IRSTAS (HC. Has existed for 10 years, but still only one EP out!) and INSAINT (Melody & HC. They're ex-SA-INT who made 4 EPs since '86. Now a new LP out). A good "old" band indeed was SASQUATCH. There were ex-members of PAINAJAINEN, ODESSA, KUMIKRISTUS & SATKYNUKKE in the band. They split-up already in '90 but if you're looking for "intelligent HC" with thoughtful lyrics in English you should try to find their great 8-song demo& 1/2LP!

Well...I guess we've finally slipped in the band-land. So what follows is that I'm going to make some raw hardline categorizing and only tell about the most "famous" bands (i.e. who have made records etc.) otherwise the list would be too long and if someone is really interested in funny-looking bandnames like ALASUOMEN SUURURAKOITSIJOIDEN RAATOJENGOLDAAJAT? Or how about TERVE VAAN KAIKKI SUOMALAISET LUKIJAT. Maybe I'll also forget some bands and make bad categorising...if so, those bands have a right to make boycott-songs about me. Fair deal here goes:

"Ramones-pop": NE LUUMAET (3 LPs & singles), POJAT (2 LPs & singles), BLITZKRIEG BOYS (EP+LP. They split-up after their somewhat disasterous European tour), LUONTERI SURF (2 LPs, 12" & single), THE KING SURFERS (EP), JAMES PUHTO-REN (2 EPs + cassette LP), HAIRIKOT (2 EPs+LP), RYTKE (EP), NORMAALIMAKI (EP), LAPSILTA KIELLETTY (many EPs), HIMANES, LIIMAPAAT and finally the notorius KLAMYDIA who've made countless EPs, 3 LPs, a compilation LP and coming is a live-LP... They've existed since '89 so they don't waste time doing those fun-punk songs. They were on Stupido Twins label (who release also J.M.K.E., the Estonian band - records, Box 301/ 00121 HKI) for a while, but now they have their own company. They've also been on Finnish television and they're quite popular also among "normal" Finnish youngsters. They've also made 2 German tours and so some foreign people asked me some things about them ('cos they also come from Vaasa and are in fact my old friends). That's why I'll spend more time here: I was asked if KLAMYDIA was a fascist/sexist band. I can tell you they're not fascist. In fact they have one famous song in which they make fun about Swedish skinheads - singing some silly words (in Swedish) and on the chorus "I'm a nazi, a Swedish skinhead!". I think it's a good joke until here, but when playing live the band starts to "sieg heil" on the last chorus - then I don't know what to think, at least I don't want to join them as some of their audience does. I mean it's fun to make jokes about skins & everything, but many times Klamydia pushes their humor even one stage further...and that's when they make a lot of confusion and misunderstandings. Also because they want to - 'cos they're so "punk as drunk" that they don't care. "Well OK" you might say, but I also find the other accusation harder to defend...and why should I defend them (already wasted too much print).

Melodic HC (all of these sing in English by the way): AMAZING TAILS (My fave SF-band. Really cool EP+LP. RM-records), NOWHERE (2 EPs & LP coming. SHJ-rec. "SF-B.R."), DOLPHINS (2 EPs), APRYK (2 EPs), PAGAN BRIGADE, SHAMELESS VOICE (ex-WDM singer) and the band in which I play: JUGGLING JUGULARS. We've 2 EPs out and next step will probably be an album published by Hiljaiset Levyt label (Box 211/ 33201 TRE. They've also JALLA JALLA - 2 LPs+singles -, GOD'S LONELY MEN -LP+2 EPs- etc.). In summer '91 we made a 13 gig tour in Germany, Holland, Belgium, France, Austria and (7 of 'em in) Poland (so not so many in those other countries). J.J. address: Petteri Mikkila/ Rahkatie 1/ 62100 Lapua (Yes, he played in SABOTAASI).

Hardcore: These have all made at least one EP: PUHELINKOPPI, HYLKIO, UNELMATEHDAS, KADOTETTU TULEVAISUUS, LEATHERSTRESS, CANCERCULT and TUOMIOPAIVAN LAPSET. These have made 2 EPs: MENTAL INDISPOSED, SIM (+ some '77 melodies), SAIRAAT MIELET (S.E. band), SATKYNUKKE (Also a split-LP with KUMIKRISTUS. Free Animals Records). Spinefarm-labels gore-gods: AMEN (2 EPs+LP) and RYTMIHAIRIO (some EPs+LP). ERISTETYT (at least

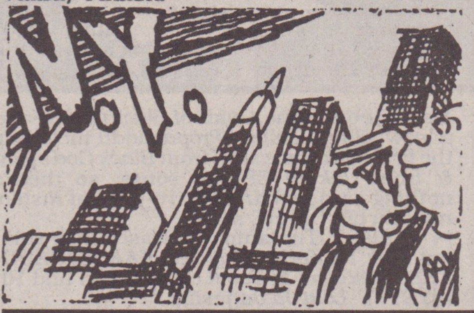


4 EPs), VALVONTAKOMISSIO (Split LP with Swedish No Security), SEKASORTO (2 LPs) and then TURUN TAUTI (RM-rec./Hataapu) who've 3 EPs & 3 LPs out and they've made 2 European tours. The last one in spring '92 was a bit misfortunate (car troubles) and they had to cancel their Poland gigs out of about 30 gigs as a whole. Jace is no longer in the band and has moved to Oulu. He was very active in Turku-scene, so...

Weirdcore: Bands who have made 1 EP: ELINAN SURMA & VTH (Both for SHJ Records/ Risto Eronen/ Koivumaki/ 58920 Kolkontaipale), ESSENTIAL DISORDER, TELAKETJU, CIRCLE (Next EPs for Bad Vugum/Trash Can), DEEP TURTLE (Finland's answer to Victims Family. Next EP for Bad Vugum). Then some more Bad Vugum labels' (Box 362/ 90101 Oulu) freaks who've all made at least 2 EPs: SWEETHEART, KEUHKOT, LIIMANARINA, GENERATORS (+LP), LEO BUGARILOVES & DEATH TRIP (Laja of TK sings in the last two). They (B.V.) have lost some of their bands to bigger labels: FAFFBEY (3 LPs+EPs) for Poko, RADIOPUHELIMET (4 LPs+EPs) for Spirit/Polygram and CMX (4 EPs & 2 LPs) who were to everyones astonishment signed to EMI-Finland (album next?). RADIOPUHELIMET & CMX also made a 17 gig Europe-tour together in Spring '92. Trash Can Records' (Joensuu/ Makasiinikuja 5/ 61800 Kauhajoki) wierdos are VALSE TRISTE (4-5 EPs), JACK MEATBEAT & THE UNDERGROUND SOCIETY (2 EPs), MANIC TOYS (3 EPs), ISEBEL'S PAIN (2 EPs) and PUBLIC LOST. Then Elme Records' (M. Lehtinen/ Automiehenk. 11/ 57100 Savonlinna) threats: ETERNAL FLESH (EP+LP) and Y.U.P. (5 EPs & 2 LPs) who make really strange stuff. Check it out—you might love it or hate it! On about same area works HC ANDERSEN (EP+2 LPs) which is hardcore with marimba (a "plik-plonk" instrument)! And finally DUN-DELION (EP & 2 LPs) who played some gigs in Germany in '91 and are now on Spinefarm.

So, the lists came quite long anyway. Which isn't bad if you think twice: Means there's many active bands. I didn't enjoy doing those rough categorizings, but like this it was easier for me and you also get a small glimpse of their style. But you should remember that "any categorizing is bad categorizing" as an old wise punk once said. Or could it been someone else? Anyway, this report was written in June '92 by me:

Jantsa c/o *Toinen Vaihtoehto*/ Box 1/ 65200 Vaasa/ Finland



This is Jamie here with my first attempt at a scene report for the "flower" city, Rochester, NY. For those of you who don't know, Rochester is the city right in between Buffalo and Syracuse. It's been a little quiet this winter, but hopefully touring bands while stop in as they pass through upstate NY this summer.

Bands: BENT! have been broken up for a few months now. They were a solid part of the scene for a couple of years and a great band. Members of the band are still floating around in different and upcoming bands. They have a 7" out on Criminal Records and I heard there are still a lot left.

BIG HAIR is another great band that plays shows in spurts. They've recently added a violin to the band and it kicks ass. A very tight band, with a unique sound. They have a cassette available for about five bucks and might be getting signed to a record label in the future. PO Box 18277/ Rochester, NY 14618

CRAWL - If you like lots of noise mixed with a little bit of feedback, CRAWL is your cup of tea. Maximum grunge with weird vocals.

COLONY H - Garage punk trying to be something else? I really don't know.

THE COWPOKES- Not even close to being a punk rock band, but I thought I'd include them because they're great. They took the big plunge and moved to Boston to try to make it big. Good luck.

FIELD FRESH - another new band. I don't really know how to describe them, but I think they'll get better with time.

FOUNDATION - They've been around for a year and a half and play clean straight edge music. They seem to play out a lot more in Buffalo or Syracuse now though. Look for their 7" coming out on Significant Records, or write for prices on T-shirts and cassettes. 64 Harwin Dr/ Henrietta, NY

FUNK-U. A mix of hardcore, funk, metal and reggae. I used to really dig these guys, but I think they've overdone it in the past few months. I had heard rumors of a record deal, but you know what can happen to rumors.

HUNGER ARTIST- Long gone. Forget about them (even though they were great.)

KABLOOIE - Another band that has recently split. They were groovy while they lasted.

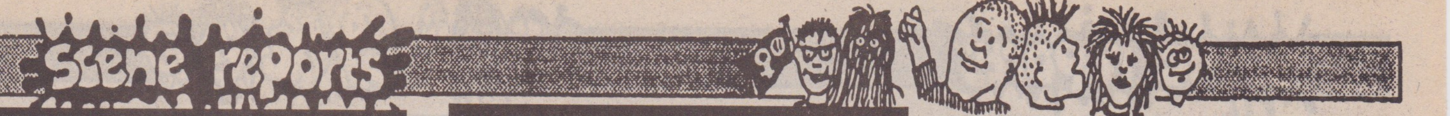
MOMENT OF TRUTH - The harder heavier side of scene comes out in MOT. They play mosh-type music with deep, rough vocals and a hint of metal. Demos and shirts are available.

RAIL - They've been starting to play out a lot more. Melodic, D.C-type sound. They also have a slot on a Round Flat Records compilation called *From Fire to Rust* with Power Trip and Cropdogs (from Buffalo) and Platypus Scourge (from California). Look for them on the road this summer (hopefully) and pick up one of their demos for three bucks. 2176 Turk Hill Rd/ Fairport, NY 14450.

TRIGGERMAN - Great band. I love these guys, but they have really, really bad luck. Melodic hardcore. Demos are available for three bucks also. 1105 University Ave/ Rochester, NY 14507

ZEZOZOSE - I never stick around to see these guys when they play but I hear they're good. Other than that I don't really know much about them except that they have T-shirts available.

ZOO MUSIC - One of the better bands around, these guys bring a taste of grunge into the Rochester scene. A very volatile band that could break up at any second, in fact they just have. But all they need is a drummer and they'll be back on track. They have T-shirts available and also have a tentative split seven inch with Zezozose.



Clubs: The best all-ages venue in town has recently come under the control of the government. Jazzberry's Uptown was seized and closed down by the IRS (five days before Lungfish was scheduled to play). Shows are now happening at Club X. The only catch is that Wednesday nights are the only time that live bands can play because the place is normally an alternative dance club. If you're a bigger band with a name (The Mighty Mighty Bosstones, MC 900ft Jesus, etc), you could probably get a show on the weekends but other than that, forget it. We are currently trying to find some halls or churches that will do shows, but no luck so far.

Stores: All you need to know is where Monroe Ave/Oxford Square region is and you're set. Record Time is a great little record store where you find a good amount of vinyl, cd's, and cassettes. The also have jazz, reggae, and tape section of local bands. Right next door is Aaron's Alley where you can get the latest "Deadhead" paraphanalia. Godiva's and Archimage are two stores about 30 seconds away, and carry more "punk" type of clothing. The Ozone Brothers is on the other side of Record Time and were the first "recycled paper products" store in the United States. Down the street from O.B. is The Good Company and The Co-op. Here you can find crafts and all of the natural food you want. Back down the street in the opposite direction (confused yet?) is a Salvation Army store and Gitsi's, a nice little 24 hour eatery.

Radio: 89.7 FM is a pretty cool station. They do not have a format for DJ's so the music is always varied. Thursday nights at 9:30 is the "Disorder Show". They play punk, hardcore, and rap until 11:00. Tuesday nights, at 10:00, is "Rochester Sessions". They have local bands play live over the radio. 90.5 FM has a similar show Monday's at 8:00 called "Uncle Kong's Thud Factory". They also have local bands play live.

Zines: Well, the fact is Rochester really has no zines, at least that I know of.

Anyways, Rochester can be a fun place if people with the right attitude are willing to get involved. I invite touring bands to try to play here and see for themselves. If anybody is interested in contacting bands without listed addresses, write to me and I can probably get it. So long and have a nice day.
Jamie Kennard / 2176 Turk Hill Rd / Fairport, NY 14450

"Every attempt to organize the Memphis music community in the past has been a failure, as rightly it should be. The Memphis sound is something that's produced by a group of social misfits in the middle of the night in a dark room. It's not committees; it's not bankers; it's not disc jockeys,; it's not anybody but the same basic types of people, the same spirits in new bodies. It's people who wouldn't be here if they fit in anywhere else." - Jim Dickinson

Greetings from the River City! It's been about six months since we've corresponded with the outside world via a scene report... Spring is here, and with it many changes and new developments in the Memphis scene. Here's the lowdown:

THE COMPULSIVE GAMBLERS, a new band featuring former members of the PAINKILLERS and SOBERING CONSEQUENCES, have been playing around town for several months now. They're a very original band who link vocals, guitar, bass, and drums with the less traditional (alternative-wise, that is) organ and violin for a crazy Memphis style blues/rockabilly/soul/punk combination. Their *Bad Taste* ep, available from Boilerroom Records (PO Box 42185/ Memphis TN 38104), features three original cuts and a Tom Waits cover, most of which were recorded in the GAMBLERS' kitchen...

THE GIBSON BROTHERS ended their contract with Homestead Records last year, so their most recent material, recorded last summer at infamous Sun Studio, will be released as an LP this summer on the Sympathy For The Record Industry label. Sympathy has already released two songs they cut last summer on the *Black & White* EP, which features an incredible cover of the Avengers' "White Nigger" and a live cut of "Minnie the Moocher" from Memphis' own Antenna Club. Contact Brother Jeff Evans / PO Box 12643 / Memphis, TN 38182 for these archives...

Memphis' premier noise/dissonance band THE GRIFTERS were recently signed to Sonic Noise Records out of Chicago. Definitely one of the best bands playing in Memphis these days, the GRIFTERS are finally beginning to receive some much deserved recognition. Try their new LP, *So Happy Together*, or either of their self-released EPs, which are all available from Dave Shouse's dOINK Records (PO Box 12362/ Memphis, TN 38182)...

Local hardcore band KOMATOAST has a great 11 song demo tape out. Last time I saw them they put on a really good show, their set ended with a cover of 7 Seconds' "Young Til I Die", which I consider to be one of the most overused punk "anthems", but they have so much enthusiasm that it sounded better than it had in years. Check out their demo *Shut Up* ($2 to Mike Federline/ River City Hardcore/ 1726 Madison Ave./ Memphis, TN 38104)...

The only word I know to describe MAN WITH GUN LIVES HERE with is cacophony. They make a lot of noise and are a lot of fun to see. Order their homemade 14-song demo tape *Woopass* and be sure to ask for Chuck's book o' lyrics *Fork in the Head* because that boy's ramblings, not always decipherable on tape, are definitely worth reading. The book and tape are available for $2 from Mike Federline (address above).

Last weekend PEZZ finished recording material for a 7" EP to be released by Truant Records (PO Box 42185/ Memphis, TN 38104). All four songs were recorded before vocalist Cey Mooney's imminent voice change. PEZZ, by my comparison, follows the lead of bands like Jawbreaker and Bad Religion (that's musically, not attitude-wise!), with intelligent vocals backed by a strong band. Look for their EP this June.

THE SIMPLETONES, a three-piece pop noise surf combo, recently recorded a demo tape, *Joe's Cool Sign* (available from Jared McStay/ 1508 Madison, Rear Apt./ Memphis TN 38104), and received such a great response that they're going back into the studio to record a 7" of all-new material which will be released on Sugarditch this summer

THE TAINTSKINS, Memphis' grungiest hardcore band, recently recorded three songs for a 7" to be released by Sugarditch (1861 Poplar Ave. #3/ Memphis, TN 38104) this May. Imagine a cross between King Crimson and Black Sabbath with a heavy dose of the Melvins and you'll have a vague conception of the TAINTSKINS' manic sound.

TIME FOR A CHANGE, another good straight-on hardcore band, have a 20 song demo that's definitely worth sending away for (TFAC/ PO Box 40163/ Memphis, TN 38174-0163).

There are many other worthwhile bands kicking around town, but due to space limitations I'm restricting my coverage to bands with recorded material available. I'm also not even going to attempt to report on the Straight Edge/Hardline scene. I honestly don't know what's going on in that scene, although band-wise I heard that RAID recently released a CD...

Club-wise, not too much is going on. The choice of venues in town is pretty pathetic. The Antenna Club (1588 Madison/ Memphis, TN 38104/ (901)276-4052, contact Mark McGhee at (901)357-1728 for booking) is still the mainstay. The club holds up to 400 people, and all ages or 21+ shows can be arranged. Money-wise, it's somewhat risky. If you're from out of town, make sure you're billed with a local band to guarantee a crowd and make sure, somehow, that your gig is publicized. The New Daisy Theatre (330 Beale St./ Memphis, TN 38103/ (901)525-8981) handles larger bands like COC, Sonic Youth, etc. Sherman Willmott over at Shangri La (1916 Madison Ave./ Memphis, TN 38104, (901) 274-1916) has had several bands play in his parking lot, including the Phantom Surfers, and most recently Beat Happening. It's a lot of fun seeing bands outdoors, but a big hassle dealing with local police. Babylon Cafe, a local hippie/vegetarian restaurant, tried a few outdoor shows last winter, but all events ended with the arrival of police and arrests of fans, bystanders and musicians alike.

There are two record stores in town that stock new alternative releases: Cheapskates (1576 Getwell/ (901)744-1312)—check out their skateboards too!—and Shangri La (address above). Both are very reputable.

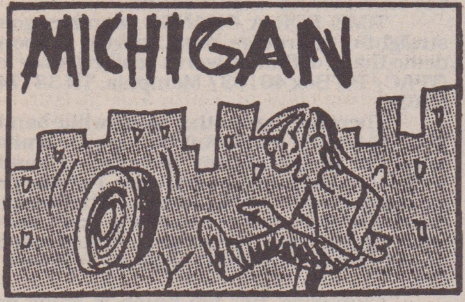
Zine-wise, there are many worthwhile literary endeavors here in the River City. Peter Mantis' *Loafing the Donkey* (123 Stonewall/ Memphis, TN 38104) focuses mainly on film reviews, garage rock, and news from the Motor City... *No Clue* fanzine (PO Box 40163/ Memphis, TN 38174-0163) is a lot of fun to read. My favorite articles include the musical instruments review (a great idea!) and the horoscope predictions... *Truant* fanzine (address above) hasn't come out in quite a while, but if you don't have their last issue with the *Bomb Pop* flexi EP, order it now! The flexi includes legendary local talent SOBERING CONSEQUENCES, TRUSTY, and ECONO-

CHRIST among other regional bands. Eric Friedl's *Wipeout!* is another necessity. #5 includes a great David Yow interview and page after page of film, music, and book reviews (available through Shangri La)... *Kreature Comforts* is another zine that is long overdue. If you're behind a few issues, or are curious about hearing the BAND CALLED BUD flexi (pre GRIFTERS, circa 1989), write Sherman at Shangri La... Sherman and "Dead" Paul Ringger are currently finishing a Memphis travel guide, a must have for any world traveller... Paul MacIntosh of the TAINTSKINS (562 S. Edgewood/ Memphis, TN 38104) has written some incredible books, most 10-20 pages in length and available for under $1 each. My favorites are *Suicide Machine* and *Flower*.

I think that about covers it. My apologies to anyone I left out and for any mistakes I made. Anyone planning a trip to the Mississippi Delta or just interested in the Southern thang should feel free to write me at 1861 Poplar Ave #3/ Memphis, TN 38104. I'm trying to write more and procrastinate less!

Also I'm looking for contacts for record distribution and possible touring (THE TAINTSKINS, SIMPLETONES, and GRIFTERS).

Destroy Reality! And love to Gina wherever you are! XXX Andria Lisle



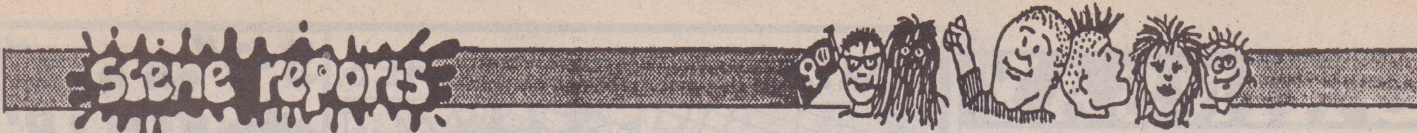
Flint, MI—A City on the Rise: Ex-Mayor Matt Collier speaks out: When people hear of Flint the images that come to mind are cars; lots and lots of cars. And big metal girders, violence, urban depression and bad music. When people speak of Flint they say things like: "ghost town" or "crime central" or "hopeless musicians in an appropriate setting where they might be more easily picked off, one by one, until their whole infernal race is obliterated from the face of the earth." For the last ten years I've watched and listened idly by as fat filmmakers and anal-retentive dorks who compile lists of the "100 worst places to live" defame our fair metropolis; witnessing inane, ridiculous bands like Ninja High School or Fading Shades give our scene the distinctive scent of fecal matter. Well, no more! I say. I have had enough. The time has come to sing hymns to the mythic and palatial splendor of the original motor city, the chapel of all knowledge, austerity and punkdom, the town whose name they'll murmur with reverence and awe for ages to come, Flint.

Though music is an important part of this so-called scene report, there is a deeper level I'd like to plumb— Flint as a totality, as the representative capitol of punk. It's more than a city, it's a state of being; and it's here for the taking. During my term as mayor I helped to reinforce the rubble strewn mummy of downtown you see today. Wallow in our gutters, sample out malt liquor, become the victims of our residents. The police patrol and infest, like so many vermin, the back alleys and shadowed doorways, trash heaps and sewers to root out anything even remotely resembling the un-punk or defenseless. Every resident unable to fend for themselves is immediately escorted to the city limits and asked never to return. Spending in education is at an all time low so that our youth are disgruntled, ignorant and apathetic. Cuts in social programs make the underclass grumpy and self-righteous. In hospitals, new obstetrics regulations require that any infants born within the city limits have their legs broken and reset within 20 minutes of birth. Now we all walk with an attitude. Are you punk enough to take the Flint challenge? I wonder.

Miscreants and rabble from various neighboring counties are imported daily, as well and the criminally insane. City ordinances now make fighting a viable procedure in the settlement of disputes. In the North side, drug raids and meaningless attacks on youths have been stepped up to make the primarily black population even more furious with authority types. Legalized dumping of industrial waste into the Flint river provides a refreshing alternative to swimming in unpolluted water supplies. Opened just recently was the new Sloan Museum exhibit "How They Beat Up Your Mom: The Flint Sit Down Strikes." Believe it; Flint is experiencing its greatest renaissance. In short, there exists today a healthy atmosphere of unrest and instability that is prime breeding ground for the musical heroes of the future. And now, after long years of plotting and replotting and scheming some more I can say with confidence the world will no longer laugh at my city. Indeed I foresee the eyes of millions fixed upon our shining example of feudalism and gangland warfare! The fruits of my city have been realized: Flint is a p-rock capital, just waiting to be populated (special bonus for white liberals: in Flint honkies are a minority!). Come on, I dare you to move here, property values are at an all time low; buy cheap and fight for your life. Can you say hallelujah? It is this environment which is responsible for the new surge of talent from vile heart of the city, everyone knows how easy it is to be cool when you're under the gun. Thus, on to the scene report.

No such thing as "alternative" musical society in Flint, we're not just confined to p.c. loser variety punks, hell no! In Flint, the music scene is like one big happy, dysfunctional family. Everyone in Flint is punk, punk, punk. For those of you whose taste runs to militant, pro-black rap we have MC BREED, FUZZBUSTER, the LITMUS PAPER POSSE and PONY BOYZ REVISITED. Chuck D himself mentioned MC BREED as one of the finest young rappers on the rise in America today, and the LITMUS PAPER POSSE is now on tour (alleged killing spree) with Ice Cube and family. For a more mellow range, or jazzed out, experimental rhythm junkies we have THIRD SISTER OF ANGUS (who were once described to me as: "a silent triumph of the quietest band I almost heard"), the BROADNAX-LATRELL COMBO who play a straight New Orleans style jazz and have opened in Detroit clubs Fishbone's and Wallaby's, as well as the controversial BIG DEAL about whom little is known at this time. In the awful, techno-crybaby department we have SAFETY IN NUMBERS (bad), THREE BLESSED DUMMIES (hurtful), DV8 (makes you cry) and ARABIAN FAME (The worst batch of neo-artfag ridiculorum that Flint has to offer). A little more rock you say? Try commercial metal wannabees ACROSTIC, WEST SIDE WARLORDS, DEVIL'S CHERUBIM and to an extent, although somehow transcending the genre to something better and less well defined, REPULSION. A smidgen of indie? Needs more clove-scented cigarette? Sample the GUILTY BYSTANDERS (Flint standbys for over a decade now), POLITICAL SILENCE, FORCED ANGER, BIG GAY MEN ON CAMPUS (defunct but whose legacy lives on), HUCKFINN, NINJA HIGH SCHOOL (The worst band you ever saw and although their deportation from our city is pending, they seen to continually evade police. Methinks it's their uncanny knack for running away.) SMURFALOPE and SMURFLOAF (two bands that simultaneously spun off from one another), CHANE RABBIT (a Flint classic), the (ever popular) WILL (rock on), the NEED (rock out), and THE CAPITOL LOSERS WHO PLAY WITH THEMSELVES (whose venue options continue to be limited). Finally, for that ultimate, break-neck level of guts-out punk the MERCHANT MARINES and the 8-BALL TONYS beat you senseless into the dirt. Give them a swig of Jim Beam and clear out.

Do we have publications? You bet we do. Aside from the pulpy, idiot-ridden inanities of the *Flint Journal* (a reprehensible excuse for a newspaper), the new contender for Flint's printed media seems to be the long awaited *Arrowhead*. Yes, it's finally going to print and should be available in mid-June. Produced by kid geniuses Brett Heron and Matt Horcha, this handy slice of Flint packs a walloping dose of Christian Phone Sex Poetry, fiction, rants from the criminally insane, artwork extraordinaire, malt liquor reviews, and a ton of record reviews. Ten smelly, penniless winos raved: "Sure I'll buy it if you give it to me free," and vice-president Quayle himself said: "Arrowheads? Aren't those what Native Amer-



icans use to wipe their butts?" More information write: Arrowhead Construction Company/ 5262 Millwheel Drive/ Grand Blanc, MI 48439. Plus the dynamic new issue of *Buttwad* should be out soon: unlawfully copied late at night on "borrowed" office equipment, it features unparalled quality in underground journalism and fiction par excellence by author Ben Hamper. Maybe the best choice you'll ever make. The *Arrowhead* can put you through to a *Buttwad* or two.

As for venues, etc. Wyatt Earp Records & Tapes provides the impetus for the Flint scene's motion, this is where you shop: a quiet smoke filled den stocked only the best in indie-rock, as well as lush posters of Traci Lords in heat (and like the strip of fat on a good piece of bacon) a thin assortment of glam-metal is offered. Can't have beauty without ugliness. The Capitol Theatre is the main venue in Flint, dragging in such big names as Fugazi, Ice T, the Go Go's and All. The Capitol also gives an indecent amount of coverage to local "talent" (all of whom are ruthlessly manipulated by the gangly punk Joel Rash, known by the uncannilly appropriate moniker 'the Loneliest Dork"). Unfortunately, only a small minority of the great bands mentioned above are allowed to perform under "the Dork's" ironfisted tyranny. Basements, garages snd backyards continue to be the stage for Flint's real action.

That about wraps it up.

Howdy to all you scenesters from this lovely insurance infested Connecticut. Mike and I decided to write a dual scene report for a broader and more thorough outlook. Everyone's views count, therefore we would like to see more CT scene reports included in MRR. We would like to encourage others to get off their butts and contribute!

We have a lot of neato keen stuff happening in CT. We are proud to say that our shows are widely attended, with only a few pugnacious rival groups. Recently I saw Agnostic Front play w/SUBZERO, PAYBACK, NO REGRETS and NOBODY'S PERFECT. The Nightbreed (or Apocalypse Now) were in the wrong that night. Both SUBZERO and AF were denied ample playing time and left the stage in disgust. Madball ended up finishing AF,s set. A set which couldn't have lasted more than fifteen minutes. The audience was pretty pissed off, yet fact is that there aren't really too many other places for HC shows to be held. PAYBACK from CT was really good. Try to find their new 7". It is worth the money.

DISMAY should have a 7" out soon on Mondo Gillippsee Records. It is rumored that Julian Newman of SEARCH will be playing guitar with them now.

HIGHER FORCE is a semi-new band which formed from the ashes of MINDSET. They have an unofficial tape out with six songs on it. Really driving sound.

FORKLIFT recently booted their guitarist Mark, only to recently replace him with Nick from MAUDE. At their first show with Nick at ABC NO RIO, they met their old standards with a more developed sound. They will be touring this summer and have a really excellent demo out for only two bucks. If you can offer show dates, places to stay, etc., or for demo, contact: Lee Day/ Box 17/ Canton CT 06019. Stickers too!

BIG MISTAKE is now touring in the Pennsylvania area. They are a really tight band with alot of experience. Early HC sound with some great ska songs mixed in. New 7" inch out now called *Mirror.* It is wonderful Write to them at BIG MISTAKE/ PO Box 10355/ Elmwood, CT 06110.

REKCUFREHTOM recently changed their name to BEN HUR, but they haven't changed their early punk feel. Punk as fuck!! The lead singers voice is reminescent of early Misfits.

STEP 12 is a straight up HC band. Politically correct attitude. Great drum lines.

LIVESTOCK is still around. Got a new second guitarist Mike Delisle from Danbury. Added a new dimension for a fuller, throbbing, and pulsating sound.

ANOTHER WALL has been playing some pretty good gigs lately with bands such as LEEWAY, NOBODY'S PERFECT, BURN, and SUPERTOUCH. Too bad all of their shows are out of state! Thanks guys!

OVER THE EDGE hasn't played a show in a long time. Where are you guys? They were recently scheduled to play with ska band NY Citizens, but they cancelled because of the absence of their guitarist.

MAUDE is a funky HC band with a sense of humor. Some people think the lead singer is self-righteous, but really he is a great guy who doesn't want to see the scene fall apart with a bunch of useless violence. He also supports girls in the scene which Mike and I agree is hip. Thanks to Steve Door, drummer, for the last existing CT scene report.

There are some pretty decent zines coming out of our home area, yet it seems that not many people care about zines as much as when I first got into the scene. The interest has either declined greatly or production has. While attending shows at the ancient "Anthrax", I would receive a homemade zine every show. Many times a fist full. Where are they now? Here are a few we know of.

Summers Eve is a zine out of Canton. It is a feminist zine with no male bashing and a sense of humor. Wonderful graphics also. For a copy, donation $1.00 with a stamp to Jezra-el/ 7 Michael Dr./ Canton, CT 06019. Contributions accepted.

No Apparent Reason zine #2 is out with BIOHAZARD, DARKEST EXIT, FREESTYLE, MOMENTUM, and more. It is put out by Eric from OVER THE EDGE. Write Eric/ 226 Rt. 148/ Killingworth, CT 06419-2305

Agenda #1 is out with SEARCH. Also a 1/2 size preissue out now called *Out of Reach.* It's available for $1.00 ppd from: Mike/ 9 Bidwell Farms Rd./ Collinsville, CT 06022.

As for record stores, we are in total agreement that Trash American Style is the best! It is located on Mill Plain Rd. in Danbury. It has records galore, T-shirts, CDs, Tapes, junk, clothes, books, zines, stickers, hair dye, jewelry, etc. They also buy/sell/ trade. They are really good with hard to find records. Malcolm and Cathy and Chris and all 11 the workers are our personal gurus and hold an overabundance of knowledge. Go and chat. Be cool to them and let the force be with you. They are generous and noncapitalistic!

As for clubs, the Moon is having no more shows, and this is quite a blow for me for great bands played there such as Dwarves, Lunachicks, etc. They are now associated with the Rock Bar and all shows will be held there

Apocalypse Now (Nightbreed) is the HC connection. Too bad its way overpriced with poor management skills who dick bands over!!

Charlies Basement in Willimantic is closing due to complications with a bunch of assholes pissing on neighboring lawns. Yet don't fret because he will have his own club opened up real soon. Write to this dedicated and really cool guy at Charlie Kritch/ Mike/ 9 Bidwell Farms Rd/ Collinsville CT 06022, or Chrystyna/ 4 Wickhams Fancy/ Collinsville, CT 06022.

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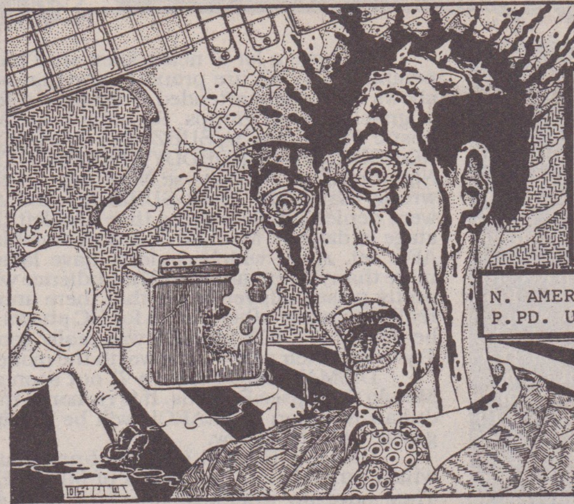

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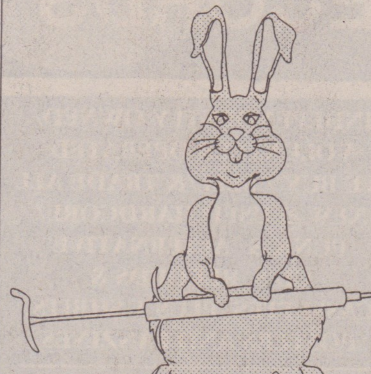

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Pain Teens

Watching a performance by Houston's Pain Teens is best summed up by their 1991 song, "King Wicker," with lyrics credited to the quotable David "Son of Sam" Berkowitz:

"The wretch, the feces, the vomit."

Exploring the minds of mass murderers, turning endless tape loops of monotone medical bits into brain-numbing, trance-inducing mind blowers and delving into punishment, masochism and urban blight are the band's specialties.

Since their 4-track, backroom beginnings in 1986, the band has contributed to at least 27 releases, including seven 90-minute Pain Teens cassettes, four self-produced albums and numerous compilations. In June, the band tours Europe for the second time, and plans an East Coast tour in September.

With band founder and recording maestro Scott Ayers on guitar, bassist (and new dad) Kirk Carr and drummer Frank Gary Martin, singer Bliss Blood takes an audience through "a romp through musical nightmares, broken dreams and lost memories," says their label, Trance Syndicate.

Bliss recently took some time off her clerking job at Sound Exchange Records in Houston, and was interviewed at Chuy's Restaurant on Westheimer Boulevard in mid-March, prior to the Trance Syndicate release of "Stimulation Festival," the band's fourth album. Their new Sub Pop single is Death Row Eyes, with cover art of Theodore Robert Bundy and Henry Lee Lucas by Savage Pencil. It's out in April. Interview by Greg R.

MRR: Let's talk about the creative process of the band.

B: It seems like a lot of it is totally random. Scott will be just fooling around in the studio and make a loop of something and put that on, and then play some guitar on top of that. Then for a demo version he'll pull out an old tape and run it through distortion or whatever. He's been collecting source material for years, and he has so much stuff he can pull out and old tape or video and put it on cassette. When it gets to the point of being a definite song, that's when it's fine-tuned and remixed and touches are added to it, the vocals or whatever. At that point, we'll take the whole band and play it for them and go in and record a version with the band. Some things we just can't do with the band.

MRR: But you don't rely on tape loops and recorded bits during a performance.

B: We could do that, but we'd feel stupid standing there while a tape plays. We did "Symptoms" one time (which repeats a doctor's run-down on various medical symptoms, ending with the repeated line "Vomiting of blood, vomiting of blood ...") and we passed out big bags of balloons. Everyone took their fingers and squeaked over them, making this big industrial noise. One time we threw whistles out in the crowd and everybody played whistles along with it. We've done that, but you can only do that so many times and you can really only do it on shows here in town.

MRR: Until it become an expected gimmick and you're trapped by it?

B: And then people expect you to do it every time. We try to avoid doing the same thing.

MRR: How did you go from playing around in the studio to performing and starting a record label?

B: In the beginning, we were more like a studio band anyway. We thought of it in terms of recording, but we didn't ever kid ourselves into thinking we could sell our stuff to labels. We never even tried. We just said, "Nobody's going to be interested in this, we'll do it ourselves." So we approached it from a different angle than a lot of bands, which is "OK, I got together with my friends, we wrote a couple songs, we played a few times at the Axiom (in Houston), now we want to record and put out records." For those kind of bands, it's a fine way to approach it. You get to the point where you put out a 7-inch or album. We just had the idea we might as well do it ourselves. We weren't something we felt was marketable like a punk rock band or something. We'd been recording about two years before we even played live.

MRR: Why would you think of yourself as not marketable?

B: We were doing it because we wanted to make that kind of music, it was what we liked. We didn't really care if anyone liked it.

MRR: But you went into a studio and recorded it, so you obviously intended to market it, maybe not for the masses, but at least a certain group of people?

B: We knew there were some people out

there who would like it, but we really didn't have in mind what we're doing now specifically when we started it.

MRR: You've progressed from label to label. How has the band progressed along with it?

B: Some of the things we originally thought you could do live we haven't been able to, just because of PA systems that really don't work well with experimental music. We just tried some things that didn't work. With some more technology, we might be able to do some of those things. Our early releases were just studio music, and we could get on stage and play samples, but that's not as exciting as seeing a band play big, powerful songs.

MRR: Live, what's more important — having all the visuals (lights, smoke, S&M dancers) or a more stripped-down show? Is it easy to get too dependent on stage trappings and visuals?

B: We've gone through stages where we always had the dancers and blah blah blah, but people sometimes say the dancers are distracting and they take away from me. Usually I'm the focal point of the band, but that's just because Scott is a more introverted kind of player, you know. You can get too caught up in it or too dependent, but we try not to. We try to do something different all the time.

MRR: You've written songs about Jennifer Levins, who was raped and killed in the 'Preppie Murder' case. And Sylvia Likens from *The Basement*. She was tortured to death in 1965 by an old woman and her kids. Why do victims and violence and pain show up so often in your lyrics?

B: Well, we are called the Pain Teens. But to me that's what the real America is. They can say it's *90148* or whatever, but the real America is like people not getting along with their families or people being abused. I'm not saying every gets abused, but we tend to shut our eyes to things we don't want to see, things that are unpleasant. That's sort of been the function of the band since we started, to bring out those kind of unpleasantries.

MRR: But aren't those things best left hidden away?

B: If they're hidden away and nobody ever faces up to the fact they're happening, nothing will ever be done about them. The more people know and understand about things like abuse, the more they'll be willing to stand up and say, "Hey, I saw somebody hitting their kid in public and I told them don't do it." People just need to get more involved and be more aware of what's happening. And also, personally for me, in "Bannoy" ('The Dog-Faced Boy', about a severely abused Houston youth), I was using lines in that song that my parents said to me. Things that I want to get out of myself so that if I ever have kids, I don't say those things to my kids. Lines like "Quit crying or I'll give you something to cry about." If you just dissect something like that, you can maybe change the cycle of abuse so that you don't do that to somebody else the next generation.

MRR: You paint a very sympathetic picture of Jennifer Levins in "Preppie Killer." Wasn't she responsible for her death in some way?

B: She was responsible because she made herself vulnerable to the guy and went into the park with him. It was just a situation that got out control, and that's one of the things I'm interested in lyricwise — the power struggle between individuals. I mean, when is it just fun and games and when does it start getting out of control? When does it hit the point of no return when something bad has happened, when people all the sudden go "Oh my God, what have I done." That's sort of what the song is about. I saw that guy, Robert Chambers, on TV joking around with his friends and breaking the head off a doll, saying "Oops!, I think I broke it." That made me feel not very sympathetic towards him. I also saw the TV movie, after I wrote the song, and he's saying, "OK, I made my confession. Can I go home now?" Well, no you can't go. You just killed somebody!

MRR: Are there any type of limits you'd put on the band?

B: I wouldn't want to put a limit, to say there's something we'd never do, onstage or wherever. As far as I'm concerned, the types of limits I'm setting for the band are that I don't want to be on a major label and be told by Warner Bros. that I have to tour stadiums. I'd rather maintain more control over my career, even if it means not making as much money. I'd rather feel like I can do what I want, and book our own tours.

MRR: The labels are starting to pay attention to the band. Has it been difficult to avoid signing onto a bigger label, taking the money and running?

B: Not with our image (*laughs*). Sub Pop's fortunate that Nirvana got picked up by Geffen because they get a percentage on every record sold, and they sold about 3 million or so. I don't know how much money they've got off that, but Sub Pop was about to go under when that happened. They have bands under contract and when a band wants to break the contract, they've got to give something in return.

MRR: So the exposure helps, but you don't want to loose control over your work?

B: What we're looking for is promotion for what we're doing. We look at these little projects, these singles, as just a way to get more people to hear our band for the first time. And what we're going to do is reissue a lot of our older material that's just been available on cassette on CD. Like now we're working on the first album (1988's *Pain Teens*). We're remixing that for CD. What these people are really doing by putting out a single of us is helping promote us, so that when we put out our own CDs, more people are going to be interested. We want to still put out things on our own — that's the best way. Most people don't look at it that way, but you can really keep more money in the band that way. If somebody else produces it, you get a little cut of the profits. If you do it, you know exactly how much profits there are. You benefit the most if it does well. We want to still continue doing our label. Scott thinks the label is basically to release Pain Teens stuff on, I'm the one who pushes to release other bands on the label.

MRR: Does a Pain Teens audience educate itself on the issues you're singing about? Do you think they really care?

B: Well, they're obviously interested because those are the types of things that are on the news every night, almost exclusively. The first 10 minutes of the news is always who got shot, who got raped, who got murdered. And I think it's an obsession. It's like Americana now — violence is our culture. Because the powers that be use people having guns to weaken everybody. If everybody has a gun, there's going to be more crime. And they can stand up there and say, 'If everyone has a gun, they can protect themselves from criminals.' But that's like convoluted logic to me.

MRR: What about your obvious distrust of organized religious figures? Televangelist Jimmy Swaggart's been ridiculed in your songs and he's shown being flogged by a dominatrix on the cover of "Bondage."

B: Those people are up there at the pulpit every week, on TV, making absolute idiots of themselves for the most part. Some of them aren't, but especially Jimmy Swaggart. When he stands up there and talks about incest or fornication and then it comes out he's masturbating while watching a prostitute take her clothes off, he's just a big, fat hypocrite. I like making fun of people like that, they deserve it.

MRR: But the "flock" keeps returning to people like Swaggart. Won't they ever learn?

B: The church as a body is going to protect other members of that organization. And if one member looks bad, it casts a disparaging light on the rest of them. "Could my minister be screwing a prostitute? Hmmmm." I think it's good to play devil's advocate and make people think those things and ask those questions, because there's a chance your minister might be doing the same things. My dad was like always shoving religion down my throat,

telling me "sit down here and watch Jimmy Swaggart, he's great. He's just a fantastic man blah blah blah." And the minister at their church was such a great guy and they loved him a lot. Well, it came out he was having an affair with women that worked in the church office, and when they threatened to expose him he shot himself in the head with a shotgun right outside the church on Sunday morning. Right where everyone was driving in so everybody could see him. People in those kind of powerful positions — if you read anything by Marquis de Sade — the religious characters in "Justine" stand there and say "I need to do these things that are sinful because then I'll have something to repent for." It maybe built into their role. It's just good to ask those questions.

MRR: Is keeping sex repressed just as dangerous as religious repression or is hiding sex as dangerous or as harmful to someone's pysche as repression of freedom of thought?

B: Well, the two go hand-in hand. Especially with Christian religion, sex outside marriage is a bad thing. And some people go to the extreme of not even telling their children about sex, trying to protect their kids. And all that happens is people do their own experimentation, they find out some way, whether it's from *Hustler* magazine or *Butt Boys* magazine or Doggie Style, I don't know. When it's not up front, people tend to go underground with it. It's really unhealthy. William Burroughs says the way things are structured in America, with the media and the church and everything, sex is kept away from people because it's supposed to be bad, but then the media turns right around and uses sex to sell products. They're appealing to the subconscious part of your mind that wants to know about sex.

MRR: Punk rock also is considered unhealthy by the morality crusaders and the PMRC. Is that why it's gone and stayed 'underground'? Iggy Pop smeared himself with broken glass and peanut butter, and he was relegated downstairs real quick.

B: The thing about Iggy was the Stooges were on a major record label and they did things like that and got dropped. But for the past 25 years they've been pretty much enshrined as like the first punks, the 'Kings of Punk.' It was because they did have the guts to do that, they didn't care about getting dropped. I think having an underground is healthy, and I don't even really want to be outside the underground. It seems like people who aspire to being on a major label, they're just inevitably going to get away from the underground themes, the things that make the underground exciting.

MRR: Like what?

B: General disregard of authority and anarchy and questioning all the dogmas everyone's been trying to shove down your throat all these years. Finding out for yourselves whether you believe them and agree with them or not. And people in the underground think, "Fuck that, I don't agree."

MRR: Playing big stadiums, the whole rock-star trip doesn't appeal to you?

B: The people who get the label and touring support are like Edie Brickell. There's other people who get signed for one record, and if they don't sell 100,000 copies with very little label promotion, they get dropped immediately. There's that side of it, too. So there's a few success stories like the Pixies or Nirvana. The Pixies were on 4AD for several years before they got picked up by a major label.

MRR: And now they're opening for U2.

B: Right. Other bands like Swans, they were on MCA and they got dropped after one record 'cause they didn't sell enough copies. The big labels, that's a pipe dream. Very few bands ever really make it that far.

MRR: Which doesn't mean you're not a successful band? I mean, aren't the Butthole Surfers a successful band?

B: Right. They don't need it. Look at Henry Rollins. They can still go on big tours without being on a major label. Although Henry's recording for (a Chrysalis affiliate) and the Butthole Surfers are doing a record for Capitol. But their last record only sold 80,000 copies. So they might be off Capitol as quick as they got on.

MRR: But 80,000 copies is quite a bit in their circles.

B: But it's nothing to the head of Warner Brothers.

MRR: What about the different cliques throughout the underground?

B: That's what makes it interesting.

MRR: But doesn't it create an underground country club? Can I get into the show? Well, are you on the guest list?

B: Well, that's the bureaucracy of something like South by Southwest. You're not going to get that kind of thing at the Axiom. When you asked that question, I thought you meant different people can't get "into" our songs.

MRR: OK, let's look at that.

B: Some people, I mean, the way it works is just like any other business. It's really a business, one in which people are creative. Some people started out at the bottom as the rebels. Like the Sex Pistols. Once they get some measure of success, there's always more people down at the bottom who start saying, "Hey, they're no good anymore. They suck." Because there's always going to be a younger audience that says, these guys are the ones I can relate to. It's just a natural progression.

MRR: Even at the level you've reached, with working on Sub Pop and all, people might start using the "S" word — sellout. Are you worried about that?

B: It seems that what that implies is getting a big advance and doing something like musical pablum or a lot less hard-hitting than what you originally had in mind, just for big bucks. I can't really envision us getting big bucks to come out and do what we do, but I don't know. That's not really what we want, it's not a goal. But people can come up and offer you a lot of money and you can say you're not interested. A guy from Dallas called me once and said, "Hey I've heard of your band. I'd like to put out a record by you, so why don't you send me a tape so I can hear what you sound like?" I said, not interested, and he said, "What? But I'm offering you a record deal." But I just don't need it. We'd just gotten signed to Trance at that point and the guy was just agasp that I'd be telling him to take off like that. Look at someone like ZZ Top. Look how far away they've gone from their roots.

MRR: A traditional, white-boy blues band.

B: And now their entire albums are composed and performed on synthesizers. And their image. They can't shave their beards and all — it's in their contract.

MRR: And they won't sign autographs. I tried to get one last year after a show. And their whole after-show party was so regimented: three minutes to greet fans, 10 minutes to eat with family, and so on.

B: I can't see how that would be any fun. Maybe they're being paid a lot of money, but personally I don't want to do it if it isn't going to be something I'm enjoying. I'd rather quit and go back to being a typist or work in a jewelry store, I don't know, but if it sucks, I don't want to keep doing it. A lot of it is in the contract thing. These people sign contracts thinking their life is going to be perfect now and if they don't read what written — I'm reading this book on the Sex Pistols and how they got screwed by contracts. Well, at first they screwed the record company out of a lot of money. They signed a contract, then they throw up in their bathroom and get dropped the next day. That wasn't even intentional. But they tried to manipulate the media, and the media ended up destroying the band. The British media is just like that, always up in your face every week. The contract thing destroyed Jimi Hendrix and people like that, so that's why we're trying to stay away from that whole thing. Because that isn't worth it, like selling yourself to the devil. I don't think I really want to. People can get ahold of us, and get our records in other countries. That's the main problem, is distribution. You can make a bunch of demo tapes, but if you can't sell

them...

MRR: You eat them for breakfast.

B: Right.

MRR: What about fan response from the European tour and from distribution of records there?

B: We get letters all the time from Scotland or France, Spain and Germany. That's where it's at for me. It's really the whole point, of reaching people. I think we're heading towards an international community and it makes me feel good that people from all over the world like what we're doing. So I'm going to keep on doing it, if nothing else for the chance to maybe go to where some of those people are and perform. That's exciting to me, and I don't think I'd have another opportunity to do that if I wasn't involved in the music scene.

MRR: You could join the Peace Corps or the armed services.

B: Yeah. Work camps for poor people.

MRR: You've said things about taking the media with grain of salt. You don't trust them and encourage others not to trust them?

B: The media a lot of times, they get information that's been manipulated or changed by someone else. Look at the Persian Gulf War. You listen to American TV and they said, "Iraq blew up it's own oil yards today." Then you hear the BBC news and they say, "America set fire or bombed ..." Then you think about it: What's more likely, someone burning up their own oil reserves and money or someone bombing them? I think you have to take it with a grain of salt.

MRR: Who else but the media can we trust to get our information from?

B: It's just the whole structure of how it works. The reporters are talking to people getting information from the top, and they're not over there in the field seeing it with their own eyes. I don't know, it's hard to say. I just think you shouldn't just accept everything. I'm not criticizing the media, they're just doing their job. But if something looks like it's more sensational or looks like it could be made more sensational, why not? It's getting attention.

MRR: Why do your songs center on violent acts, the Son of Sam and such?

B: I just didn't want to put out records like everyone else, love songs and boy-meets-girl shit. Maybe it's because I was really into (Houston's) Culturcide. They really were critical of the media and into poking fun at big rock stars like David Bowie and Bruce Springsteen and saying what a load of shit they were. (The Pain Teens have covered Bowie's "She Shook Me" and the Kinks' "Way Loved Used to Be", forwards and backwards). Maybe just being influenced by them made me want to attack some real issues instead of just the usual 'He-won't-call-me-back' bullshit.

MRR: People see the roles you play on stage — the dominatrix, the growl and the menace, the rubber dresses and the S&M thing. Does that give people a distorted, one-sided image of who you are?

B: They tend to do that with any person that's achieved any kind of recognition or fame, like a film star. Maybe not even a star, just someone who's been in a film. They just imagine that person is the character they saw in the film. Or on a TV show. You can jump to those kind of conclusions, but hopefully people will just understand that what we do as performers is — to us it's serious, we're not just out there trying to be the Next Big Thing.

MRR: But you can see how it can confuse.

B: I'm pretty visible, though. Anybody who comes in the record store knows pretty fast that I'm not like prancing around in a rubber dress hitting people with whips. It's just a show. Some bands just want to get up and play their sets. We want to do something that people are going to remember.

MRR: Your songs also have bits from serial killers. "The Shoemaker," with Joseph Kallinger talking to Oprah Winfrey from his mental ward. The Son of Sam in "King Wicker," and Charles Manson in "Hippie Cult Leader." What's your thoughts on serial killers?

B: Serial killers are the criminals of the future.

MRR: Something to look forward to?

B: Yeah. Serial killers are for the most part a product of an industrialized society and overpopulation. The way I perceive it, they're reacting to things maybe subconsciously. They're reacting to overpopulation. Most of them are rejected and abused and treated badly, and those people — a lot of them don't have kids of their own. Sometimes it seems like if they don't have kids of their own to abuse, they externalize it and try to find somebody else to abuse. It's all a function of power trips. When John Wayne Gacy was killing a victim, he was projecting himself onto that victim. He was the person who first molested (himself) and he was trying to kill the homosexuality inside himself and destroy it. He could never succeed in doing that, which is why he continued on so long. Like a ritual.

MRR: What do we do with people like Gacy and Manson?

B: Until people like that get locked up, they just continue to live out these rituals, and when they do end up in jail they don't have to kill anymore because they're in a structured environment. Henry Lee Lucas had no structure in his life at all after getting out of jail (for killing his mother). And he was just living out his horrible relationship with his mother over and over again. Every time he picked somebody up it was a chance for him to be the one in power.

MRR: Like the author of *I Cried, You Didn't Listen* (which I read on Bliss' recommendation). When the author was let out of the juvenile prison system after being beaten and raped by those in charge, he had nothing else.

B: What I got from that book was that after he was raped as an 8-year-old, he couldn't tell his father what happened to him. He was too ashamed to tell anyone and so his life was pretty much destroyed because he didn't express his feelings and anger. I'm a real proponent of having psychiatric treatment and psychologists who can talk to people and listen to their problems. If that kid had gotten any real therapy and someone had asked if he'd ever been raped or had anyone ever molested you, he might not have ended up as a criminal. He might have been able to go back to school and try to make something of his life.

MRR: But the people he trusted raped him. Why should he trust someone else?

B: That was in a jail. That's not like a hospital, it's different. He was locked up there — there was no escape. I think that if there isn't some kind of help for all these fucked-up people in this society, we are going to be seeing a whole lot more serial killers. Especially if everyone has a gun and a knife and a rope in their car while they're driving around.

MRR: Have you been looking in my trunk?

B: Uh, no. (*laughs*).

MRR: So the themes in your songs — sexual and religious oppression tie in with the theme of victims and serial killers?

B: Yeah. But even serial killers are only part of the problem. The American Dream has become the American Nightmare.

MRR: How so?

B: The American Dream was everyone would have an equally decent place to live and equally good job and nice car and nice family, the 2.5 children and all. And that was just something taught to people through TV shows and Ozzie and Harriet. It looks really nice and swell, but it just doesn't work that way for the majority of the population.

MRR: On *Leave It To Beaver*, the wives sat home and baked cookies,

and spent their days waiting for their husbands to come home. In your song, "New Woman," you talk about "the time has come for women to be cruel. And beat men at their own self-serving game." Was that a reaction to the 50s mom?

B: The way society's been for hundreds of years, really since the beginning of time, except in some cultures in Africa, it's a Big Boy's Club. It's a Men's Club. It's changed a lot since the 50s. People are doing things now they would have never dreamed of, like women having construction jobs or whatever.

MRR: But why should women be cruel? If I can treat her as an equal, why should she repeat the repressive things men might have done wrong?

B: Well, you look at the world's most successful women. Look at Margaret Thatcher. I mean, she didn't get to where she was by being nice or by letting everyone else have their way. She fought to have her way, and when she was in control of England, she did some things that were pretty hard-ass. Like the miner's strike and the war in the Falklands. She wasn't any nice little granny sitting around knitting socks for her grandchildren. And who's that woman, what's her name? The one that ran the hotels in New York and got busted for tax evasion. The Queen of Mean?

MRR: Leona Helmsley?

B: Yeah. She's another example of the successful woman who like ruled with an iron fist. Really I got the idea for that song ("New Woman") from the book *Juliette* by the Marquis de Sade. Juliette is like 15 and her parents die, and she's living in a convent and they throw her out 'cause there's no more money to support her. And unlike her sister, who goes to the priest and asks for help and gets kicked out when she doesn't want to be in his concubine, Juliet decides, "Hey, I'll go to a whorehouse and get a job." And all the sudden she's climbing the ranks. The song's a satire, really, but in the modern world it seems like vice is what conquers and virtue is punished. You know, nice guys finish last? Leona. That's my grandma's name. The Lion.

MRR: How do women balance the "hard-ass" way of getting things done with staying a woman, the feminine side, without becoming a victim of leering, macho types?

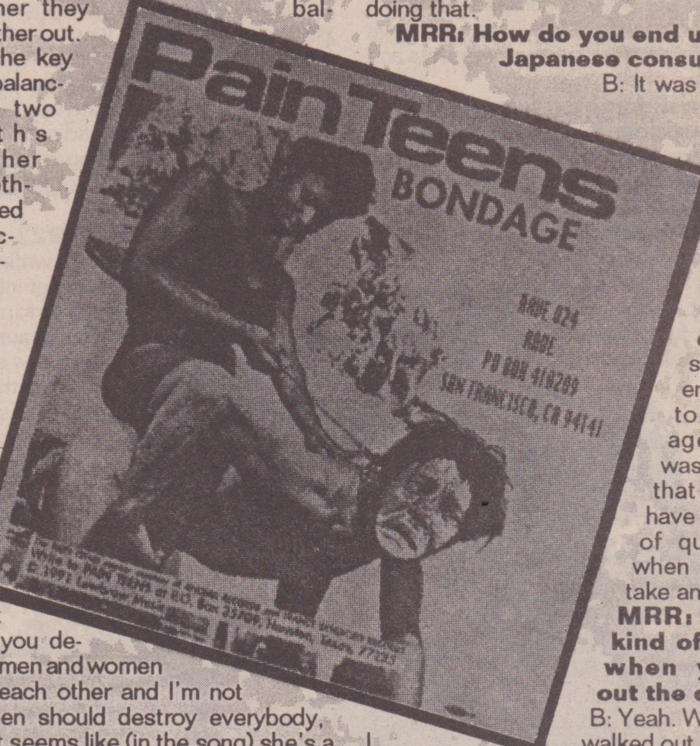
B: I don't know. I certainly don't have all the answers. I'm definitely not one of the ruling class or anything, but the main thing in "New Woman" is the very end. It says:

These men and I are partners in our crimes
They come to me to reinforce their strength
They crush the masses whom they serve, like flies
They're reputed love of justice is lies
They love themselves, these libertians
Their absolute power — absolutely corrupt
And one day, women will be in their place
And proudly, we'll wipe out the human race

So it's like men don't even have the balls to do that. But when we get in control, we're going to rid the planet of these insects called human beings. And that's the satire part.

MRR: You're not ruling out men and women having relationships.

B: Men are usually viewed as the destructive sex, and women are the creative sex. Together they balance each other out. And that's the key right there, balancing the two strengths (clasps her hands together). You need both characteristics, destruction and creation. To do anything really exciting or succeed in anything, you can't create until you destroy. I think men and women really need each other and I'm not saying women should destroy everybody, but it's just it seems like (in the song) she's a woman taking on a man's role and she's saying 'They're destroying people but I'm really going to wipe everybody out. That's the satire. Does that make any sense?



MRR: Yeah. What's the first songs you wrote that ended up as Pain Teens songs?

B: I wrote one of the songs one day when I was working in an office. It was like I had five minutes, and I was just fed up or something and wanted to write something on company time. That's what it really was all born out of — I had a really shitty job and a real asshole guy that ran the company ...

MRR: What were you doing?

B: I was working for this company that did traffic reports on the radio. And I was the secretary to all the salesmen. It started out with three, right, and by the time I quit I was doing the same thing for 19 people. I had to put these little brochures together that had all these little pieces of paper, and they would do these presentations and I would have to print them out for every city with different things filled in the blanks. And it got to the point where I was going crazy because I had so much work to do...

MRR: Just part of the American Dream.

B: Right, exactly. But that's where I really started to rebel against that whole thing. I figured I'd be much better off doing something that wasn't making me a total horrible person and making lots of money. Actually I quit because they wouldn't let me take a week off to finish the third or fourth issue of *Sicko!* magazine. I wanted a week of vacation and they said no, we can't do without you for a week. Well I just said, "Fuck you, do without me forever." And they replaced me with two people. I also worked in an ad agency and for public relations for the Japanese consulate in Houston. I was an assistant to the person doing that.

MRR: How do you end up with the Japanese consulate?

B: It was this PR firm that had eight branch offices around the country. But then all the account executives stole the clients and went to another agency. That was after I quit that job, too. I have this history of quitting jobs when I just can't take anymore.

MRR: Things kind of fall apart when you walk out the door?

B: Yeah. Well, one time I walked out of this meeting when I quit the p.r. firm. This guy says, 'I want my in-formation right now' and I said "I just talked to the guy and he said it'll be about two weeks." He says, "Well, you call him back and tell him I want it right now." I said, "You call him back!" and I walked out. And he stood in the doorway saying, "Come back here" and I just went (gives the finger). Goodbye!

MRR: What did you want to do when you came to Houston?

B: I was in high school, and I hated it. I hated Houston and I missed all my friends. I didn't really have any plans for my life. I worked in offices for awhile until I realized that I just didn't fit in there and I would never belong and it was a waste of my time being at the bottom of the corporate ladder and trying to kiss ass. Because I'm not an ass-kisser or a brown-noser, you know? I knew Scott and I just decided it would be better to do something creative and have something to show for my life when I'm dead. Whether it's one copy of a record or what, you know, I'd just rather try to make some kind of impact on the world.

MRR: You met Scott at the University of Houston in anthropology class. Was graduating from college a goal and what after that?

B: Well, no. I went to college for as long as I could until my dad told me he couldn't afford to help me pay for it anymore. So then I ditched that and worked in an office, because I had done some typing while I was in college to make some money. And that's how I ended up in the corporate world, where I didn't fit in at all. So I did have some skills that I've been able to use in promoting the band and everything.

MRR: You've always been your own manager and own publicist, the one who books shows and promotes your-

self. So the things from the corporate world...

B: Yeah. And like making scrapbooks about my favorite rock bands when I was a kid gave me the skills to put together our press kits and stuff like that.

MRR: When did you go from sitting in an office writing songs on company time to recording and performing?

B: It's really something that once we started putting out records, it kind of took on a life of its own. It became really easy. It's just a matter of doing it. So maybe it's just sort of something that I wasn't really even conscious of, just always in the back of my mind that I wanted to do it so finally I just said "Fuck it, I'm going to do it." And I did it. And here's where we are now.

MRR: Where is the band right now?

B: Well, we're putting out our fourth album and we're getting ready to go back to Europe. Getting ready to go to New York for the first time, after school starts because that's the best time to go. That's the way I look at it, just in terms of the present and near-future. I don't try to plan any kind of long-range plans. I may have a goal, but that changes as I reach the goals I made last year.

MRR: What else in 1992?

B: I'd like to do more writing, and I also I'd like to get into putting on plays, performances like that. Because it seems like I know enough other people that have the kind of skills it would take to actually do a production of a play. So that's one goal. Scott doesn't think I can do it, so ...

MRR: Well, you've been acting out characters on stage with the band, so why shouldn't you branch out, and transfer that creative process onto another stage?

B: The hard part of doing something like that is getting 20 other people as excited about it as I am. Guess I have to work on that.

MRR: What plays interest you?

B: The one I really have in mind is *Marat/Sade*. It was written in the 1960s by a German named Peter Weiss, and it takes place in an insane asylum where the Marquis de Sade was committed after it was discovered he was really the author of *Justine* and *Juliette*. They were deemed by Napoleon to be obscene, so he admitted nothing. When (both books) came out they were totally anonymous, he never admitted to writing them. But anyway, when he was in the asylum, he did some productions of plays with inmates as actors. This is supposed to be one of his plays about Jean-Paul Morat, the revolutionary leader that got stabbed in the back. The great thing about it is it's really simple. It just takes place in one big room, the stage, but there's no real set. It's supposed to be like a bath house, where they all take a bath. They just grab parts of the bath house to use as props. It's really cool, and I think it would really be easy to do.

MRR: Novels?

B: I just want to write more. I write some

now, but not as much as I should. And I think of things, but I don't write them down. It's a funny process because I'll be thinking about ideas a long time before I ever write the song or the lyrics or whatever.

MRR: *New Musical Express* said that Houston's children are slightly crazed. You're not 'slightly crazed,' are you?

B: I don't really know. I talk to people from other cities in Texas, and even King from the Butthole Surfers says that when he comes to Houston he feels really nervous and real stressed out. So I think there's a definite feeling in Houston that everyone's a stranger, and no one makes eye contact, no one walks on the streets and everyone just drives around in their cars. Houston's an even crazier place than New York City, just because of the availability of guns here. In New York, it's hard to get a gun but in Houston you just walk into any pawn shop any time of the day and get one. The Son of Sam, David Berkowitz, drove down to Texas to buy a gun to commit his crimes with. Houston's a weird place.

MRR: What about the 1992 South by Southwest Music Conference in Austin (where the band played under a tent with Mother Tongue, Ed Hall, Crust, Helmet and L7). What were your impressions?

B: It's the second time we've played. We were disappointed this year that more people couldn't get into the show, and we'd been given the mistaken idea that there'd be two or three times the crowd than were actually let in because of the small venue. The first time I went (Houston's) Sugar Shack played — the Pain Teens didn't play — but we had an Anomie booth in the hotel, which turned out to be a total waste of time and money. Everyone who pays to get in — say 3,000 people register to get into the seminars — it's either people who are in bands and they're trying to push their product or they're like people who are associated on the fringe, like DJs or from magazines. All those people just want free promos of your band. If I had the money, sure, I'd love to give 3,000 people a promo record, but it just seems like most big music seminars the bands aren't really the ones who profit from them. It's good to play for people that haven't seen you before, but — maybe it's this part of the country, in the southwest — but they seem to show favoritism for the folk people, singer-songwriters who get up there with a guitar. It could be that they only have to pay them $25 to perform, instead of $100 for a band.

MRR: You told a Houston reporter you wanted to be in a foreign country in 10 years, writing novels. Does that still hold true?

B: Well, I don't want the Pain Teens to be like the Rolling Stones, going on for years and years after they've accomplished their main goals. It's like flogging a dead horse, to quote the Sex Pistols. There's no reason to do it beyond its usefulness. So we'll see what happens ...

Contact the Pain Teens at: Anomie Records/ PO Box 35709/ Houston, TX 77235.

PAIN TEENS DISCOGRAPHY

LPs:
- *Pain Teens* (Anomie, 1988)
- *Case Histories* (Anomie, 1989)
- *Born in Blood* (Trance Syndicate, 1990)
- *Stimulation Festival* (Trance Syndicate, May 1992)

Cassette-only releases (all on Anomie):
- *Psychoactive* (with Anarchitex)
- *Manmade Disasters*
- *Cathy*
- *Pain Teens IV*
- *Narcolepsy*
- *Collective Unconscious Mythology and You*
- *Dog Spirits*
- *King God*
- *Obliviated*

LP Compilations:
- *The Dog Who Wouldn't Die* (CIA)
- *Erosion of Perception*
- *Use Once and Destroy* (with Suckdog)
- *Arrythmia* (Charnel House)
- *Houston Loud* (Anomie)
- *Manifestation, Vol. 1* (Anomie)

7" Compilations:
- *Love and Napalm*, Vol. 1 (Trance)
- *Love and Napalm*, Vol. 2 (Trance)
- *Lady of Flame* (Smilin' Ear)
- *Terriyaki Asthma* Vol. VI (C/Z)
- *Hangman's Rope* (split 7" with Lost) (Spank)
- *Bondage* (split 7" with God and Texas) (Rave)
- *Death Row Eyes* (Sub Pop)

Anomie has released albums or singles by Sugar Shack, Bayou Pigs, Turmoil in the Toybox, EL7 and the Mike Gunn, plus the *Manifestation Vol. 1* and *Houstor Loud* compilations.

TV Drones: Plug into this!

BIMBO ShrineHeads

David of Inquisition Magazine conducted separate mail interviews with Eclectic Bitch and Joe of the BIMBO SHRINEHEADS. The band talks about their views on feminism, censorship, and the politics of music.

Graphics & Lyrics: Bimbo Shrineheads

MRR: Where did the name BIMBO SHRINEHEADS come from?
Joe: The legendary Willimantic philosopher/promoter/con man Rob MacDonald came up with it. He was referring to Vanna White, an apparently brainless figure head that is admired by millions of Americans. Parallels can easily be drawn with many of the U.S. politicians that have wooed the masses while "our" government has fucked us over.

MRR: What do your stage names mean?
Joe: Jeez, um, I don't really use one. My parents, and everyone else I know have called me Joe for as long as I can remember. Eclectic Bitch is from a sarcastic comment that Dawn took a liking to. Eclectic, because Dawn is talented and interested in many different mediums. I would guess that when she is using Bitch as part of her name that she is turning a traditionally negative label into a sort of in your face, "self-empowering" proclaimation.

MRR: How long have the BIMBO SHRINEHEADS been a band?
Joe: We started playing together during the fall of 1987. Initially, we billed ourselves as ECLECTIC BITCH (Dawn's stage name), because we couldn't agree on a band name.

MRR: What other bands have you and Eclectic Bitch been in?
Joe: E.B. played in a band that never ended up playing out, called the BRUCE BAYNE AND DAWN OF THE LIVING DEAD BAND. She has also played extensively as a solo "folk" performer. I've played with a string of lousy punk inpired bands for the past thirteen years. None of any note.

MRR: Why is your music so unique?
Joe: That is a tough one to answer. We just do what comes naturally.

MRR: Why do you play music?
EB: Well, mainly because I've got things to say. It's a vehicle for expression. I try to use my poetry, music and art to make statements about political and social issues and problems, as a voice for the poor and oppressed. I place women in this latter category. I have several songs on women's issues, and hope that some of the women who see us will feel empowered by it. There aren't many women in music. I believe strongly in Myakovsky's philosophy that the arts should reflect the problems of the people and be used as a voice for change, revolution. I don't discredit art for art's sake, I think everyone should be able to create and enjoy art/music. It shouldn't be a commodity for those who can afford it. Most of the music I create speaks on issues. This can be very difficult, it's hard to write political/social lyrics without sounding cliché or self-righteous. Certainly more difficult than the stupid love-shit, we just want to party, the world revolves around me kind of dribble that clogs the airwaves. Not all of our songs are political, we do some instrumentals and same anti-love songs, like "I Need You Like A Urinary Tract Infection" but the bottom line is trying to make statements and affect change. I'm still working at how to incorporate it more effectively in our performance.

MRR: How would you define a feminist?
EB: I would define a feminist as someone involved in the struggle for women's autonomy and human rights. Now, this is a very broad definition and I have a lot of opinions on the subject, so get ready. First off, feminism has really became a distorted issue in this culture. It's become a dirty word like "liberal" and seems synonymous in many people's minds as "men hating lesbian dykes". The history of patriarchal domination has led many women to internalize the oppresion and buy into the attitudes/values/ beliefs of the dominant power structure. Therefore many women disassociate themselves from feminism, not even understanding what it is. Perhaps this all sounds academic or common knowledge. but I was shocked when in my women's studies class only five of the forty women raised their hand when asked if they considered themselves a feminist. Feminism seeks to achieve independence for women and to secure basic human rights, period. However, there are many different brands of feminism which brings me to my next point. Feminism is an active principle not merely a linguistic definition. There are a lot of women who may not define themselves as feminists, but are living it, and others who do define themselves as such, who aren't. For example, I recently helped work on a book called *Beyond the Green Line*; interviews with Palestinian and Israeli peace activists. There were several discussions about the role of Palestinian women in the Intifada. The Arab culture, like most, has a long tradition and history of sexism; the lives of women strictly defined and controlled. With the Intifada much of this has changed for Palestinian women. Because of the absolutely desperate, violent, oppresive situation there, women have been forced into active roles in the uprising, have become leaders, indeed without them the Intifada could not continue. So, due to external conditions their roles have changed permanently, there will not be a return to the traditional ways, they simply will not allow it. Now most of these women have no philosophy or ideology of "feminism", may not even

know the word, but are actively living it in their struggle to survive. On the other hand there are a lot of academic, middle-upper class people parading as feminists. I'm sure they would argue the integrity of their beliefs, but theirs is a very limited feminism. As with many social/political movements, the "women's movement" (example NOW) is a largely middle-class movement that fails to address the issues of the poor and working class. While the work they do may be vital and important, I find them inherently classist and limited in scope. What about all the poor and working class women who struggle to survive in their daily existence; underpaid or unemployed, without affordable childcare housing, or healthcare, trapped in dependent and sometimes brutal relationships out of economic necessity. And what the fuck good is trying to achieve political/business/academic equality (for those with access to education) in a system maintained by the exploitation of the poor people of the world and of the environment? I believe an all-encompassing feminism demands that the entire corrupt patriarchal capitalist system of oppresion be dismantled in order for there to be any real sense of equality.

MRR: What kind of education have you received?

EB: I survived elementary and high school and now at 27 am in college to get a teaching degree to be able to work in an inner city school and begin to make some of those changes. I come from a poor working class family, we moved a lot when I was younger so I went to a lot of different schools. I quit high school for a while to work, went back and finished, but the bulk of my learning has been thru self-education. You've got to go beyond what you get in school and the major media anyway if you really want to find out about stuff. Seek out alternative sources of information. Read. Think. Question.

MRR: Do you think legalizing drugs will rid the country of junkies and crackheads?

Joe: No. I am in favor of decriminalization of all drugs, though.

MRR: What do you think about censorship?

Joe: It sucks. The banning of ideas is something I find to be immoral. The present FCC ban on particular words regardless of context, is just plain silly. Of course, if words like "fuck", "shit" and "cunt" do gain acceptability, their strength and meaning will diminish. I guess, new or other words would probably take their place. At times people around here seem so uptight and puritanical that I feel the need to act and appear as "obscenely" as possible (I realize that is very childish). At other times everyone is so jaded, complacent and bored that I begin to wish the bombs would fall, and put us all out of our misery Neither extreme is much fun. Unfotunatetly, the extreme of complete and honest freedom is so far from what most people can imagine on a societal level that many of us are afraid to live it on an individual level.

MRR: Do you tour every year?

Joe: We toured the last two summers. We are planning on touring the U.S., and possibly Canada, again this summer (1992). Please feel free to give out our addess and phone number. We could use help in finding places to play and stay. It's BIMBO SHRINEHEADS c/o Tulpa/ PO Box 860/ Willimantic, CT 06226/ (203) 423-1415

MRR: Do you like MECCA NORMAL?

EB: Yeah, I really like MECCA NORMAL. In fact we used part of "Smile Baby" in a performance piece we called "She'd be such a Pretty Girl If She'd Only Cut Her Hair" during which I had part of my head shaved.

MRR: What TV shows do you like?

EB: I rarely watch TV. I don't own one of my own, but I have seen "In Living Color" a couple of times and think that's a pretty great show. I've always liked "Sesame Street." But for the most part lately whenever I've been exposed to TV and its soap operas/sit-coms/docu-dramas I find myself making strange noises and sounds and people look at me funny.

MRR: Your song list seems almost completely different each time I see you play. With so many songs, why do you have so few records out?

Joe: We'd like to put more records out, but right now we're both broke. In the past we always tried to do things with a D.I.Y. attitude. Now we'll probably start releasing cassette-only projects, unless we luck into a deal with a friendly small label. We haven t bothered to look to deeply into that though.

MRR: What do you think of the American Welfare system?

EB: I could go on a long tirade on this one, but will keep it short. Runnin' out of time. The American welfare system for the poor is a degrading systym. While there is a definite need for special programs like this, the way it is run in this country is fucked. People who bitch about "god damn welfare loafers and cheats" are the perfect example of how the ruling powers are able to cloud the real issues and pit groups against each other instead of the real problem. People should be furious about the 'welfare system' for the rich - the tax loops that enable millionaires to get away with paying practically nothing. The S & L scams, the fraudulent military-industrial complex, etc., not the poor people on public assistance who barely get enough to survive.

MRR: Do you read a lot? If so, what have you been reading lately? If not, why not?

Joe: Yes, I spend the majority of my free time reading all sorts of books and magazines. A lot of things I read refer to other books or authors that perk my interest, or open up questions in my mind that I would like to research. I end up feeling like I'm constantly playing catch-up. Basically, the more books I read, the more books I'd like to read. Some things I've enjoyed or found informative recently are: *Angry Women* from the folks at RE/Search, *Declarations Of Independence* by Howard Zinn, *T.A.Z* by Hakim Bey, *Hocus Pocus* by Vonnegut, *Artaud, and After* (sorry, I can't remember the author's name right now and it's bugging me), Chuckie Baudelaire's *Selected Poems* and *20 Prose Poems* (which is unusual for me because I don't read much poetry, & besides, being the typically ignorant English [only] speaking American, I'm sure I'm missing a lot in the translation), Malamud's *The Fixer*, a biography of Duchamp by Octavio Paz, *The Almost Unpublished Lenny Bruce*, *Z* magazine, *Buttrag* magazine, *Instead of a Magazine*, *Bananafish* magazine, *File 13*, *Covert Action Information Bulletin*, *Anarchy-A Journal Of Desire Armed*, *World War 3*, Peter Bagge & Dan Clowes comic books, and *Mondo 2000* (in spite of its high price and slick appearance), and well, that is good enough. Overall, I don't have a favorite book or author that I've patterned my life after. I just pick up things here and there.

MRR: On stage you seem so 'furious.' Please tell about what infuriates you so and what inspires your lyrics.

EB: Yeah I'm fucking angry. The world is a fucked up place. What I don't know is why aren't more people angry? Why aren't people pounding down the doors of the White House (public housing for the rich, let's kick that fucker out of there and turn it into a homeless shelter) too many people suppress their anger. Like all the New Agers trying to rid themselves of 'negative energy". To me it's a sign of sanity in this crazy world. Anger can be an empowering energy. Lots of things make me angry. The corrupt government. Greedy immoral businessmen. That children go to bed hungry in my neighborhood and all over the world. Rape. Child abuse. The destruction of the environment. The rich. Cliterodectimies (the mutilation of women's clitorises so she can not enjoy sex, a widespread practice worldwide 'til the middle of the last century, still in practice in many African countries). Uncaring apathetic people.

Family Relations

> Lately, I ve been getting to know my sister as a person, outside the memory of the family life that left us with our respective nightmares. When my sister and I get together, we trade stories. Like a disease demanding release. Licking wounds from childhoods that will take a lifetime to forget.

A Poem for Heather

FROGS

This interview actually took place in July, but luckily these questions appear to still be pertinent. FOW have an LP out on Full Circle Records (12 Bell St., Newsome, Huddersfield, W. Yorkshire, England) called "All Said and Done," as well as appearing on a compilation, "Floor 81." They've been playing around England for about 2 years now, and they completed a European tour with THAT'S IT from California in November. Since I interviewed them, they replaced their singer Digby with Elvis, a professional clown and magician. Anyway, if you get a chance to see them, go for it! Interviewed by Kamala. Present were Tom and Tim. Current line-up: Elvis- lead vocals; Tom Cockcroft- lead guitar; Adrian Day- rhythm guitar; Kieran Hennighan- bass; Tim Green- Drums, percussion

MRR: Is your name a reflection of anti-French attitudes, or anti-frog attitudes?

Tom: Neither, really. It's just a nonsense name. I guess we couldn't really live with a contrived ,"right on", serious name, so we opted for FROGS OF WAR. We have no wish to offend frogs or people of French origin!

Tim: French and frogs are the same thing, aren't they?

MRR: What do your lyrics focus on?

Tom: Basically, our lyrics are focused on what we, as individuals, experience. We try and avoid the good old punk rock cliché of writing loads of songs complaining about the state of our political system. The majority of the songs deal with personal stuff like general narrow-mindedness, and how people (ourselves included) can mess up. We've also written lyrics concerned about how society tries to mold us into convenient little quantifiable packages. The bottom line is that anything that concerns us, we'll write about it.

MRR: Do you feel that what you do as say, as a band, makes a difference?

Tom: On a good day, yes. On a bad day, no.

Tim: Yes. Not a great deal on a massive scale, but if people listen. Like I listen to other bands also, and then have changed my views for the better.

MRR: What do you do personally to achieve your ideals?

Tom: In my opinion, the only way to achieve your ideals is by looking at your own strengths and weaknesses, and by not setting yourself goals that are too unobtainable. That way, you don't get too messed up if things don't go exactly as planned.

MRR: It seems like you two have a diverse taste in music because you go to things like the Lollapolluza Festival and punk shows. Does this creep into your songwriting?

Tom: I guess so. The five of us in FOW have vastly differing musical tastes, so I guess this does affect the band's output. We think this counts as an advantage as it makes it harder for us to get stuck in a particular musical rut.

Tim: Yes, it does. Our tastes in music vary widely, but common ground is found somewhere and that's what we are.

MRR: Liverpool is a really depresed economy. Does this affect Huddersfield, and what do you see as a set of solutions in that area, and the UK in general?

Tom: The fact that Liverpool is depressed does not directly affect Huddersfield. Basically, all northern towns suffer more from depression due to the fact that they tend to rely on old traditional industries which have become obsolete. Like, for example, coal mining and the cloth industry. The basic solution is for the government to invest more of its money in developing new industries, and also in training the people the necessary skills to be able to work in new industries. This, of course, will probably not happen, though. The government can't afford to invest money in the north of England (or anywhere else really). I'm sorry to say that I don't have a really clear solution to the rest of the UK's economical predicaments, except perhaps if we all start working together rather than against each other.

MRR: Do you think the economy in England makes people apathetic, because jobs are scarce and it's easy to get on the dole?

Tim: It would be wrong to say that.

Tom: It's quite a hard question to answer, as I don't want to make rash generalizations about the British as a race. I think that the economy

certainly does make it hard for the majority of people to get on with their life and progress. Although it is easier to get on the dole than its American counterpart, it's not a luxurious life. Most people I know who are on the dole would much prefer to be doing something else.

MRR: Do you feel the English punk/ alternative scene is healthy or apathetic?

Tim: Healthy, no. Apathetic, maybe a little strong. A little bit poorly, maybe.

MRR: Do you carry prejudices against the Irish and the French, like a lot of British people seem to do?

Tim: I don't. Keiron, the bassist, has a bit of Irish ancestry. His parents are Irish.

Tom: The Irish generally are a really nice race, from what I see of them, and are a bit downtrodden in England due to many English people's stereotyped views (born mainly from ignorance). I don't really know enough French people to be able to form an objective opinion of them. There does tend to be a lot of bad blood between the British and the French, and I think it's mutual to a large extent, but I don't know why. In general, there is good and bad in all races and stereotypes don't really account for this.

MRR: Often times, opponents to socialized medicine in America use English health care as an example for why America shouldn't socialize the health care here. However, Germany, which also has socialized health care, has incredibly efficient health care. Tim, since you're a nurse, maybe you have some insight as to why the two health care systems differ so drastically, and how England and America might improve theirs.

Tim: The health care system in England has its flaws, some bigger than others, that go back to the time before the national health care was formed: The way the doctors have a great amount of power and no one really to answer to. No governing body. No standards to meet and people, because of this belief in the doctor's all mighty power, never question what they say. Well, at least not to their face. Yes, it's not brilliant, but it needs protecting because if it's left to fall apart and break down, then it will be lost and we could end up with a system like yours.

MRR: As tourists in America, do you have any objective opinions about the US?

Tim: No, I've not seen enough of it to say anything really. But, what I've noticed is that different cities and towns are often completely different in England. Here, one place is very much like another.

Tom: It's different to England in many ways, and people assume otherwise, just because we share a common language. In many ways, the people of the US seem a lot less apathetic. For example, people seen to be more interested in gigs. But apart from that I don't really feel I know the country well enough to give any really well informed opinions (sorry for giving such a non-commited answer).

MRR: What do you like and dislike about America?

Tom: Likes: Santa Cruz, Berkeley, Dorritos, Peet's coffee, the people, Pancho-Villa, Sister Double Happiness, Ice-T, Pepsi, Wendy's doughnuts in Venice. The list is endless. Dislikes: Evangelist T.V., Reno, Santa Cruz Traffic Warden Dept., Shell gas stations, sunburn.

MRR: So, which is better, SF or LA? (A bit of regional pride going on here)

Tom: They're both as good as each other, depending on what you want. SF seems better for gigs, but hasn't quite got the weather right! They are both great places, but are really different, making comparisons hard.

Tim: Both are completely different places, but I prefer the atmoshere and attitudes in San Francisco. LA's a bit fast and very false. A lot of people seem to be living lies in a sort of way and everybody else just goes a long with it. Weird.

MRR: Now that you've been to our lovely country (sarcasm), any plans on touring?

Tim: No plans on touring America, but if you would like to sort some dates out we'll do them.

Tom: We're open to offers.

MRR: Explain to me why you pronounce potato and tomato the way you do, since they both end (in spelling) the same way.

Tim: Well, in England, we actually spell potato, like the: potatoe. The magic "e" on the end makes it pronounce differently. For example: sage/sag. Well, I spell it like that anyway.

Tom: We pronounce these words the way we do 'cause we invented the bloody language. In all seriousness, I neither know nor care! Period..

You can write to Frogs of War care of Full Circle Records/ 121 Bell St/ Newsome, Huddersfield/ W Yorks HD4 6NN/ England.

RATTAIL

This interview took place on December 26, 1991 between myself, Beck Iguana, and Rattail Grenadier. The boys in Rattail have been fixtures on the Indiana scene since 1984, and I have sporadically (if not spasmodically) written a few Indiana scene reports here and there over the last couple of years. Rattail Grenadier had just returned from the first leg of their Eastern U.S. tour for Christmas with their families, and were leaving the next day to start the second leg. The line-up of the band consists of Rick Harris on vocals, Flav Giorgini on guitar, Mass Giorgini on bass, and Dan Lumley on drums.

MRR: It's been quite a while since your last album, hasn't it?

Mass: Yes, it has. Our last album came out in late '88.

Flav: That's because we wanted our sound to ferment...kinda like a fine cheese, you know.

Mass: *(in his best Orson Welles voice)* "We sell no song before its time."

Dan: We were busy creating the ultimate punk rock album of all time.

Rick: Yeah, right. Actually, part of the reason it took so long was because I replaced Steve Best, the old singer, about the time they were getting ready to go to the studio to record their new album.

MRR: Where is Steve now, and are relations between the Steve and you friendly?

Mass: Steve's a nurse in Milwaukee now, and we get along just fine. At first, relations were a bit strained, but I think it was just awkward because he'd been in the band for five years

Flav: Well, it wasn't like he got kicked out or anything. He wanted to concentrate more on school, so he decided to quit.

MRR: You have a new record coming out now on Assault Force Records, right? Is this the same record you were just talking about?

Dan: Not really. That record was gonna be an EP, and most of the songs were co-written by Steve. So we just started over with new songs. We didn't want to ride on Steve's work.

MRR: How do you feel about this record compared to the last one?

Flav: I think it chews the last one up and eats it for breakfast...and then it spits it out!

Dan: Overall I think it's a more cohesive album. The last was a bit more diverse, eclectic, I guess.

Mass: Yeah, there was some stuff that was very "77," and other stuff that was hardcore.

Dan: And don't forget metal!

Mass: Did you have to say that? Some songs on it might have had a metallish edge, but it wasn't metal!

Rick: Well, I liked the last album, even though I wasn't on it, but I still like the new album a lot better.

MRR: So why did you name the album "Too Much of a Good Thing."

Dan: We had a pretty hard time trying to name it, because we didn't want it to sound too pretentious or anything.

Rick: Well, we were down to either that or "Anal Gravy", so I think we made the wise choice.

Mass: Actually, Dan had already drawn the artwork for the cover, and the title goes along with it pretty well. It's a drawing of a guy wearing headphones while his head's exploding..."Too Much of a Good Thing"...get it?

MRR: Yeah. About that, even though this album has a lot of funny songs on it, I noticed that overall there seems to be a shift to having more serious songs on the new album, where the old one was more humorous overall.

Dan: Most of the reason for that is because Steve wrote a lot of the lyrics on the last one, and he tended to write more humorous songs, where Rick writes more serious songs.

Rick: Yeah, I feel more natural writing kind of "serious" lyrics.

Flav: I don't totally agree with that, though. Mass and Steve together both wrote most of the songs on the last album, and they both liked to write funny songs. But with Steve gone, and Mass writing less songs, the stuff tended to be more serious.

Mass: What it comes down to is that we didn't really plan any shift. In fact, I don't really think there was a noticeable shift, unless maybe you actually count the number of songs. I think the main reason it seems more serious is that the serious songs on the last album were about relationships, but this album's serious songs are about heavier topics like free speech and the environment.

MRR: One thing I found difficult to swallow were the lyrics to some of your new songs, like "Put Out

GRENADIER

Or Die", "Cheeze Whiz", and "WGTM". They seemed a bit sexist, although they were also humorous. If I didn't already know the band and its members, I would probably take it quite the wrong way.

Mass: Well, first of all, it's not like those songs are Andrew Dice Clay or anything like that. But I suppose I can see why someone would consider it to be sexist. The thing is, "Cheeze Whiz" is a metal parody song, you know, in the Spinal Tap spirit. It's got AC-DCish riffs with a totally ridiculous "food and sex" theme kind of like Warrant's "Cherry Pie." I think it's obviously a spoof.

Flav: Even "WGTM" is really just a spoof song. It's mocking that "macho man" attitude that so many guys have.

MRR: I also noticed that Paul Mahern produced your new album. He also did your last album. Mahern is quite a respected producer. How is your relationship with him?

Mass: Even though Paul is getting lots of attention lately for producing bands like Antenna, Blake Babies, and Vulgar Boatmen, he's also done lots of punk rock, like Sloppy Seconds, Toxic Reasons, Raw Power, Th' Inbred, and also Zero Boys, which he sings for. So, Rattail Grenadier's not really a stretch for Paul.

Flav: Plus, Paul has gotten to be good friends with all of us over the last few years, after playing all those shows together. But anyway, Mass actually did all the engineering on the new album, and he actually co-produced it with Paul.

MRR: Your new album has some guest appearances on it by other "Hoosier Hardcores". Is this getting to be a tradition?

Mass: I guess it is. Bruce Stuckey of Toxic Reasons does a guest guitar solo on it, and Matt Marz of the Disease does a guest vocal.

Flav: Actually, the song Matt Marz sings on is a cover of an old Disease song from their first album.

Mass: Our last album had a guest guitar solo by Vess Ruhtenberg of the Zero Boys, and our song on the "Children of the Corn" comp CD had a guest solo by Eric Brockman of Life Sentence.

Dan: It's pretty cool to have these guys on the album, but it can be pretty humbling, too. After all, when we got together in '84, Toxic Reasons had already been together five years and had three albums and an EP out.

MRR: You guys are planning on touring some. Where exactly are you playing?

Mass: A little bit all over the place, really. We've already played the first part, starting in Charlotte, NC, and ending in Augusta, GA. It went pretty well, really. It was a lot of fun. We got to play three shows with Buzzoven, who have a new 7" coming out soon on Allied Recordings. They are great guys and a great band.

Flav: We're leaving tomorrow for the second part of the tour. We'll be playing in Pittsburgh first, and we'll end up at the CBGB in NYC before coming home.

Mass: I'm looking really forward to playing Pittsburgh. The guys in Necracedia and SUBMachine seemed really cool on the phone, plus we'll be playing with Screeching Weasel there, too. It ought to be a pretty damn good show.

Dan: We haven't seen the guys in Screeching Weasel for a long time. And we used to be good friends, really. We did some shows together back in '88, plus we were both on Roadkill Records, and Ben and John were with us when we mixed the first album.

MRR: You should also be pretty excited about playing at CBGB. After all, it is pretty much the punk shrine of the world.

Rick: Yeah. I'm intimidated. And excited. Well...pumped up and even jizzed!

Dan: I'd say that sums it pretty good for all of us.

Mass: We're also going to be recording live at CBGB, so if it turns out pretty well, you may be seeing a live 7" or something from it.

MRR: What are your plans for the future?

Mass: We plan on doing quite a few local area shows in Midwestern cities, like Dayton, OH, Fort Wayne, IN, Indianapolis, and so on. But our next "real tour" will be a European tour during the summer, but that's still just in the planning stages.

Dan: We're also thinking about recording a new album this next fall, but that depends a lot on when we get enough new songs together.

Flav: At first we really wanted to rival the success of Bon Jovi, but now I guess we'll just put out a couple more records and fade gracefully into oblivion.

DISCOGRAPHY:

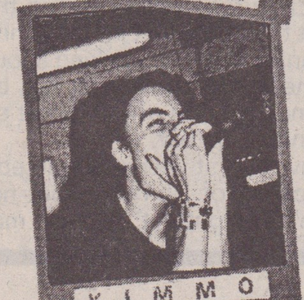
1. "Three Blind", 1986, RPI International, Lafayette. Out of print.
2. "Copy", 1987, RPI International, Lafayette. Out of print.
3. "Rattail Grenadier", 1988, Roadkill Records, Chicago.
4. "Children of the Corn" compilation CD, 1990, Sonic Iguana, Lafayette.
5. "Too Much of a Good Thing", 1991, Helter Skelter (Rome, Italy) / Assault Force (Chicago).

Write to RATTAIL GRENADIER c/o SONIC IGUANA Records, PO Box 4035, Lafayette, IN 47903.

amen

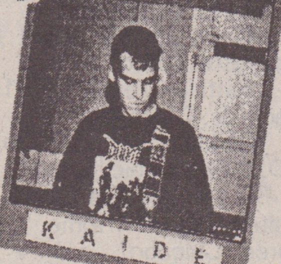
ARE:

SEBASTIAN


KIMMO

MIKA

MARKO


KAIDE

Well, what can I say? This band rules. You gotta hear them for yourself. If you like Extreme Noise Terror you'll love Amen. Amen are: Sebastian: vocals, Kimmo: vocals, Kaide: bass, Marko: guitar, Mika: drums. Interview by Nick Anarchie.

MRR: What's the first punk or hardcore band you ever heard?

Sebastian: Dead Kennedys.

Marko: I think so too, Dead Kennedys, but the first record I bought was Kohu-63, a Finnish hardcore band.

Mika: I don't remember, probably also the Dead Kennedys.

Kaide: Sex Pistols, Dead Kennedys, and the Exploited.

MRR: What's your favorite band these days?

Sebastian: I guess Doom, E.N.T., Poison Idea, Septic Death, Sore Throat, and some kinds of industrial stuff also.

Marko: I like a lot of Japanese stuff.

MRR: Are any of you guys vegetarians?

Sebastian: No, I guess not. We're meat-eating bastards. *(ha-ha)*

MRR: How long ago did you make the band?

Sebastian: Three years.

MRR: What changes have there been in the band?

Sebastian: No musical changes, only personnel changes.

Kaide: We've had two other guitarists.

MRR: Did you always have two singers?

Sebastian: No, in the beginning we had only one.

MRR: What are your favorite movies?

Sebastian: *Clockwork Orange*, and *Death Trip* films also. They are great.

Kaide: All kinds of movies.

MRR: Who writes your lyrics?

Kaide: I have written most of them and Marko has written some of them.

MRR: You have that one song "Booze Not Glue". Is that some kind of joke or were the punks in Finland ever sniffing glue like in England?

(laughter)

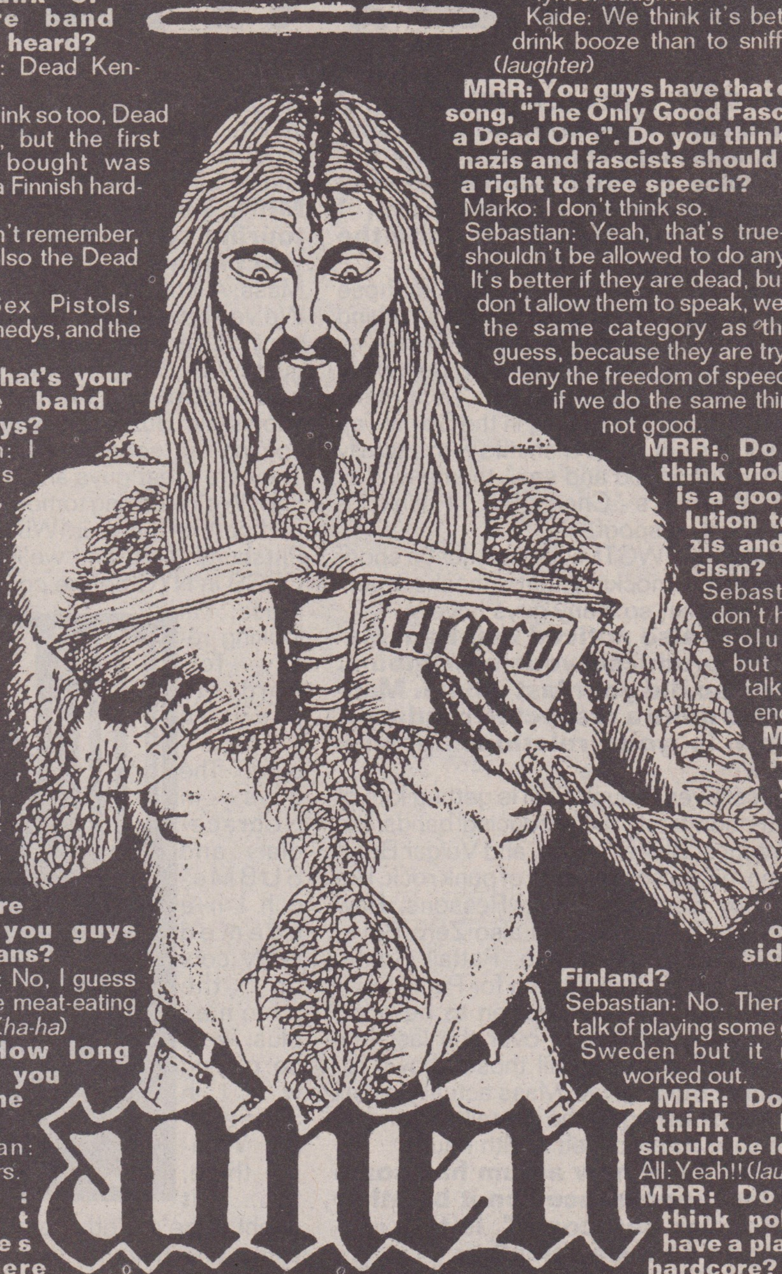
Sebastian: It's based on personal experiences, I guess. Kaide wrote the lyrics. *(laughter)*

Kaide: We think it's better to drink booze than to sniff glue. *(laughter)*

MRR: You guys have that other song, "The Only Good Fascist is a Dead One". Do you think that nazis and fascists should have a right to free speech?

Marko: I don't think so.

Sebastian: Yeah, that's true- they shouldn't be allowed to do anything. It's better if they are dead, but if we don't allow them to speak, we are in the same category as them, I guess, because they are trying to deny the freedom of speech and if we do the same thing it's not good.



MRR: Do you think violence is a good solution to nazis and fascism?

Sebastian: I don't have a solution, but just talk is not enough.

MRR: Have you guys played any gigs outside of Finland?

Sebastian: No. There was talk of playing some gigs in Sweden but it never worked out.

MRR: Do you think hash should be legal?

All: Yeah!! *(laughter)*

MRR: Do you think politics have a place in hardcore?

Sebastian: Yeah, because the ideology of hardcore is ...

Marko: ... quite political.

MRR: What are the best and worst things about Finland?

Sebastian: Maybe the nature is the best thing and... there's lots of worse things, maybe narrow-minded people.

Marko: ... the majority of Finnish people...

Sebastian: Conservative people. This is a very expensive country, one of the most expensive countries in Europe. You've gotta pay lots of money for food and booze and cigarettes and other necessities of life.

MRR: Do you think Finnish hardcore is unique?
Sebastian: Yeah, it's unique. There's not too many straight-edge bands and the bands are usually drunk at the gigs. (*laughter*)
Marko: Yeah, it's unique. Some years ago in the States and at MRR, there was a lot of talk about the Finnish sound. It was quite popular.
MRR: It seems that here in Finland there are no peace-punk bands or, at the other extreme, nazi skinhead bands. Do you have any idea why it's like that?
Sebastian: I don't know.
Kaide: There's so few bands here in Helinski.
MRR: Well anyway, I guess it's a pretty united scene here.
Sebastian: What scene, may I ask? (*laughter*) This scene is rather confusing. There's lots of different people and it doesn't work out really well.
MRR: But at least there isn't any problem with violence at gigs.
Marko: No. In that way I think gigs in Finland are good. If you compare them to what you've heard about other countries in Europe or the States with nazi skinheads beating people up at gigs, that's not gonna happen here.
Sebastian: They don't even come to the gigs.
MRR: What do you think the difference is between hardcore and some thrash stuff that's almost like hardcore?
Sebastian: The lyrics and the attitude.
MRR: So do you think the lyrics are an important part of hardcore?
Sebastian: Yeah.
MRR: Have you tried tofu ice cream?
All: Never. What's that?
MRR: Ice cream made from soy beans. Do you like cats?
Sebastian: Marko hates cats.
Kaide: Me and my girlfriend have a cat, so I like them.

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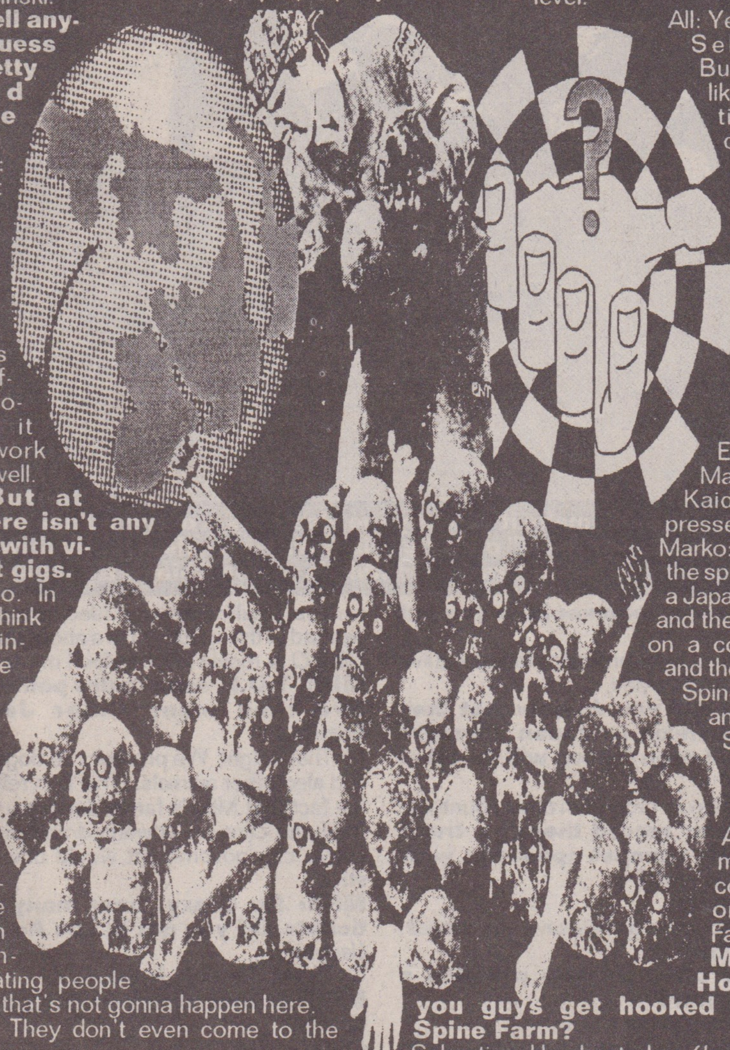


Sebastian: Maybe they are best roasted! (*laughter*)
MRR: So that leads us to the next question. What do you think of animal rights, such as anti-vivisection?
Sebastian: I don't know. We don't have any songs about them because... I don't know... animal rights are a good thing but sometimes they are too extreme, their actions - they are trying to shove that thing down your throat, they are preaching it too much.
MRR: Are any of you guys anarchists?
Sebastian: No.
Marko: Maybe on a personal level.
All: Yeah.
Sebastian: But nothing like direct action. We don't throw molotov cocktails at the police cars.
MRR: What records have you made?
Marko: The first EP was in March 1990.
Kaide: 1,000 pressed.
Marko: Then was the split flexi with a Japanese band and the one track on a compilation, and the album on Spine Farm and an EP on a Swedish label, and there's a split Amen/Rytmihäirio coming out on Spine Farm.
MRR: How did you guys get hooked up with Spine Farm?
Sebastian: He cheated us (*laughter*) No, that's a joke.
Kaide: He did a Rytmihäiro EP and then he heard our EP and he asked us to make a record for Spine Farm.
MRR: Do you guys have any last words of wisdom to wrap this up?
Sebastian: Hi Mom, I'm on Mtv! (*laughter*)
Marko: I'd like to say thanks to everybody I visited when I was in the States, Daryl from Citizen's Arrest, and the guys from Disrupt and all the other people.
Sebastian: Stay punk, get drunk!
For Amen records, t-shirts, gigs, info, write to: Spine Farm/ PO Box 137/ SF- 00181 Helinski/ Finland.

amen

SAY:

"The Only Good Fascist"
The only good fascist... is a dead one

"Blues"
The world is like a big washing machine
Put your head into the washing machine
and wash your brains
No need to care no need to fear
Can anyone save our heads?
Can anyone break the machines?

"Civilization Dream"
I watched the news today and wondered what is civilization?
Society without predjudice, is it possible or just a dream?

INTERVIEWS

T.D.F are a fascinating and creative group of individuals. Multi-talented and very friendly, T.D.F. are; actors, artists, writers, film makers, computer engineers, construction workers, fanzine makers, label workers, and the list just goes on. [Neat trivia: As a youth, bassist Mike was even an extra in *Kamen Rider*, a live action show similar to *Ultraman*, and got to meet Bruce Lee!]

T.D.F. have toured the northern East Coast once and hopefully will make it to everyone else's neck of the woods too some day. In the meantime, though, you might want to check out their 7" on NY's Tribal War records. This interview was conducted at Mike's Koenji flat on 1/8/92. Present were Mike, Crazy and Mike's sister Chiaki. By Devon Morf.

MRR: How long have T.D.F. been together?
M: We've played together for about six years.
MRR: Has it been the same lineup since the beginning?
M: When we formed, we had a guiratist named Kato and a drummer named Dai.
MRR: And who are the members now?
M: The singer is Crazy, guitarist is Death, drummer is Six and bass is me, Mike.
MRR: Considering all the members don't really like hardcore music, why is T.D.F a hardcore band? [This refers to T.D.F. members favorite bands ranging from everything ranging from U2 to Slayer.]
M: We think hardcore is more than sound. Hardcore is lyrics, most importantly.
MRR: What are T.D.F.'s lyrics about?
M: We are inspired by science fiction novels because Phillip K. Dick said "Science fiction is the most rebellious field in all literature." There are philosophical messages in science fiction.
MRR: Crazy, what influences your lyrics for the band?
C: Conflict. I'm inspired by Japanese TV science fiction and inner space and Brando.
MRR: Why did you decide to name your band Terra Defense Force? Does the name carry a special message?
M: We are a do-it-yourself band. We call it 'deepcore,' a crossover of science fiction and punk music.
C: That's right.
MRR: When did you start Asia Records?
M: When T.D.F. started.
MRR: How many releases have you put out?
M: We put out six flexis and many tapes and live show videos and movies.
MRR: What will you do now that they don't make flexis in Japan anymore and vinyl will soon follow; will the label continue?
M: We will press our records in other countries.
MRR: On your record there's a trumpet; does the trumpet appear in your live show as well?
C: Yes, sometimes.
M: Also a grinder and a chainsaw, sometimes. Many, many things.
MRR: How often do you practice a week and where?
M: Twice a week in our studio.
MRR: Is it difficult for a band in Japan to get a studio?
M: No, very easy and cheap.
MRR: How did you arrange the tour to New York?
M: Neil from Tribal War Records helped us.
MRR: How many shows did you play?
M: Three.
MRR: Where did you play?
M: ABC-NO-RIO two times and a radio show once.
MRR: What type of jobs do you have?
C: I make buildings, sometimes destruction.
M: I have three jobs, Monday through Friday I work for Nintendo as an engineer, Saturday and Sunday I'm a grave cleaner and every night I write and draw for a magazine called *Treasure Island*.
MRR: You make films too, right?
M: Yes, I make films and videos and more. I've worked in this medium for a about three years. *Ultra Q* [a movie Mike helped on] is famous.
MRR: T.D.F. seem more politically active than many other Japanese bands...
M: That's right. We protect 150 dogs and cats and also other animals. [This is in reference to the fact that Mike's family and friends shelter, feed and care for unwanted animals that the Tokyo city government would otherwise destroy.]
MRR: So Crazy, how many parking tickets did you get in Los Angeles? (*laughter*)
C: Three. Seventy-five dollars.
MRR: Is that how you got your name Crazy?
C: No.
M: He's really crazy.
C: He always calls me crazy. I don't know why. (*laughter*)
MRR: Do you think you're crazy?
C: No.
MRR: Do you have any flexis still available for mail order?
M: No, but we have T-shirts and Tribal War EP's.
MRR: Anything else you what to say?
M: Go direct action!

T.D.F. may be contacted c/o Asia Records at: JH 549/ 825 Ishihata/ Mizuho-Machi/ Nishitama-Gun/ Tokyo, Japan. Mike strongly encourages global communication and would like to receive letters from people the world over.

Steve Albini

Interviewed By Josh Andrews, of WNTH, Winetka, Il, Graham H., of himself and Dan Condit along for the ride. The interview took place in Mr. Albini's home studio in 1991, and was transcribed by Graham.

MRR: When did you first become involved in production?

Steve: I've been involved with production about as long as I've been playing in bands or whatever. Because all of my friends were in bands and they would need help in the studio, because they were sort of afraid of being mistreated by staff recording engineers, they would ask me to come along and mediate between the band and the house staff.

MRR: It never came out of frustration of not getting the sound you wanted?

S: Not really. When I first started recording and making records, the people who were available to work with as engineers in the studios were trained in the sixties and seventies, and the style of music that they were used to recording was so different than from what we were doing. Like they couldn't fathom not having a drummer in a band or they couldn't believe that you would want to play a guitar that had that much distortion on it. And a lot of bands couldn't handle dealing with that kind of mentality, so they looked for other people to do their recording for them. When I first started out, I was doing a lot of recording on my own because it was a lot cheaper than using a professional studio. And then a lot of my friends started asking me to record them on the same kind of equipment just because I had it around.

MRR: Do you usually produce your own music?

S: When I first started out I did, because I was the only one who knew how to turn on the tape machine or whatever. And then when BIG BLACK started going into more professional studios, the amount of equipment seemed overwhelming at the time, so we found Iain Burgess (who I had met through Jeff Pezzati of Naked Raygun) because he had worked on some Naked Raygun stuff. I had heard that and thought that sounded good so I said "Let's get Iain in and do some BIG BLACK stuff." And in retrospect that was really wise because not only did he do a good job, but by working with him I learned a lot of the seventies studio recording techniques that I would later want to avoid. I also learned a lot of general useful information about the recording sciences. And then once we got sufficient at doing our own recording then we stopped having to bring Iain in as well.

MRR: Did you ever use anyone besides Iain Burgess?

S: Not for music that I've played on. There have been other staff recording engineers that were around for like when you go into a studio in a strange town. You don't have a lot of time, and then they can tell you the recurring problems or other quirks that happen at every studio. Like" when this button says 'COUNSEL EXPLODES', what it really means is 'COFFEE MACHINE TURNS ON'." And I've met plenty of people at other studios that really make my flesh crawl. Irritating guys with pony-tails who will stick their noses in the studio every half hour and make a disgusted face and then walk out. But probably the worst type of person in these places is the ass-kisser who says things like "Ooo, yeah I'm really, like, into what you're doing, dude." Just slime.

MRR: Did you ever want to get BIG BLACK on a label?

S: Well, it's only been very recently that putting a record out on somebody else's label has been an option. A lot of bands that are out now all think in terms of finding a label to put their records out. When BIG BLACK started there were no labels like that. There were independent labels but it never occured to us to bother them with putting out our puny little records. We just made the money and saved it and put the records out ourselves. The first three BIG BLACK records were all done like that. There were a bunch of bands in Chicago at the time that decided, well, putting a record out on a label is an impossibility, so why don't we put out our own records and call it a label. That's how Ruthless Records got started. The Effigies were putting out their own records, BIG BLACK was putting out our records and Naked Raygun was putting out records. So we sort of figured that even if no one was giving us any money and if no one was turning a profit around on this thing, if we all banded together and called it a record label then we would get taken more seriously by the distributors.

MRR: How do feel when you hear bands that are influenced by BIG BLACK?

S: Well, a lot of times I don't think that's the case. I'll hear a band that other people will say that they sound like BIG BLACK and I'll hear them and think "that doesn't sound anything like BIG BLACK." That's probably because after being in the band my perception of it is totally different from other people's. I know that there are some people that think of us as some sort of dark and scary charging industrial rock machine, and I think of it as three goofballs playing a slightly bent version of rock music which was essentially all we were interested in listening to at the time. There was no overview or plan to the band or anything. So I think a lot of people are responding to what they think we were as people when they compare us to other bands, rather than what we sounded like.

MRR: What were some of BIG BLACK's influences?

S: Early on, just the music that was current at the time. I remember playing PIL's *Metal Box* like a hundred times in a row at one point because I thought it was just the strangest, coolest, weirdest album in the world. My personal influences, I know better than the other guy's in the band. Like oddball rock music from all eras. From the fifties there were some maniac singers like Little Richard and Fats Domino. Not people that had any real sonic influence on the band, but just their mentality or personality was so weird. There is very little music from the sixties that I like. I'm more into the more oddball stuff. Just weird music. There was this band from New York called the Silver Apples that were just amazing. You can't believe that a band like that existed. It was a guy who played a drum kit, and another guy who had a stack of oscillators. And they would play a song by him switching these oscillators on and off for each note, and the drummer would be freaking out and the whole time the guy with the oscillators would be singing like a typical sixties ballad like, "La, la, la." The fact that a band like the Silver Apples existed was really inspirational. Just because they existed at a time when it was unheard of not to be a totally linear rock band. That was an influence but not a musical one. But easily the most significant thing in my life was punk rock. I lived in Missoula, Montana, and I left Missoula, Montana because I liked punk rock. I came to Chicago when I went to college, because I was going to journalism school at Northwestern. And I figured, "Wow, Chicago, that's a big city, I bet they got a lot of punk rock there." And as soon as I got there I decided that I had to go and find all the "punk" bars and record shops. And at that point it was a very small and insular community with maybe a hundred people involved. I would read ads for a bar and see the name of a band that

looked like some other band that I was familiar with and go there and be horribly dissappointed. Now the information flows a lot. The fucking *Tribune* and *Sun-Times* are writing about Punk Rock these days. It's nothing like the secret society it was.

MRR: Does that take away from it?

S: I don't think that it necessarily takes away the impact of some of the music but I think it makes going to the shows less pleasant because there are more yahoos there. I used to enjoy being one of five people seeing the Oil Tasters or Hüsker Du or any of the bands that I could see for three dollars. And now it's $18.50 from Ticketmaster. Now if you go to the Metro on a Wednesday night it's ladies night and there are 600 people to see Tar or something. And that kind of stuff can be unsettling on a personal level if you are more comfortable with a small crowd. But I don't think it has any impact on the music except that it has sort of changed a lot of people's perspectives, like the people in bands. Nowadays, some people are directing the things that they do towards success or whatever.

MRR: Do you find yourself going to a lot of shows these days?

S: I'm a huge fan of music so I'm always going. But I've been awfully dissappointed lately. There's not a whole lot out there that I'm really excited by. One of the last bands that I've seen that have really knocked me out has been this one from Texas called Naked Vanilla, who, as a band are pretty bad. But their guitar player was amazing. He had the most incredible underwater sound. Completely murky and lost sounding. Like if you took a regular Marshall amp and turned it over into the carpet. It was tremendous. Also, Slint, who I think are amazing...

MRR: They came out of Squirrel Bait, didn't they?

S: Not really. Just one of the guitarists was a founding member of it. But they don't have anything more to do with them than they do Abba. But anyway, Slint is just an amazing band. They have a new album out called *Spiderland* that is just one of the coolest, creepiest albums I've ever heard.

MRR: Now if you see a band that you really like, does it make you want to go work with them?

S: What usually happens is that I'll want to meet them as a fan. I'll go and say "Gosh you guy's are really great". That happend with a band called Dirt. I saw them in Atlanta and I went up and told them that I thought that they were really incredible. And it usually comes out in that initial handshaking thing that I'm Steve Albini and I used to be in a band and now I'm a recording engineer. And if they're interested in having me work with them they'll tell me. If they're not, then they'll tell me that also.

MRR: Do you consider yourself a "Producer"?

S: No. That has been a cause of irritation with some labels that I've dealt with because the bigger labels are used to working with industry people. And there are things about the way those people do business that I want nothing to do with. Those people insist on being credited on the records and taking a royalty off of it. They get paid huge sums of money and have little responsibility and do whatever the hell they want. I think that the bands are far more important than anyone inside of the industry. So I won't take a royalty on a record for example. I think it is an insult to the band to say that "because I recorded this album and not someone else you're selling more records and therefore I want a cut." I won't do that. When I think of a producer I think of one of those industry losers with a beard and a ponytail sitting in a chair telling the band what to do. I've heard stories of bands that have been together for like ten years going into a studio and having the producer tell them that their drummer just isn't good enough so he's going to bring in a session man. I just can't understand that. I think that a band as a unit is a sacred thing. Those guys figured out what they want to play, wrote all their songs and stored all that stuff in their heads.

MRR: If you don't agree with what a band wants, how do you deal with it?

S: When I think a band is making a mistake, I always tell them because otherwise I feel I'm not doing my job. But if they are firmly dedicated to something then I do what they want. I've been wrong a bunch of times with bands that I just plain didn't understand. Six months later I'll listen and realize that they were right. And I think it is important that a band have the strength to say "No, we want to do it this way", and then do it.

MRR: Are there any types of music you won't produce?

S: Plenty. OK. The studio in my house is very small scale, very limited, but it is top-line equipment. The idea behind it is that it is a high-quality studio available for almost no money to just about anybody that needs it. I will record just about anybody in the studio in my house. But I get more selective when I have to disrupt my day, like book time in another studio, or go out-of-town and deal with a band for an extended period. And especially if there is a record label involved giving me a hard time and trying to weasel out of paying me and all that kind of stuff. Then it has to be music that I really feel strong about. Or it has to be people that I really get along with well.

MRR: What was the most commercially successful album that you have been involved in?

S: I have no idea. I did two gold singles for an English band called the Wedding Present. And I did an album with them that will probably go gold in England. Just in numbers of records sold?

MRR: Would it be the Pixies?

S: Maybe, except their distribution was done on that album by Rough Trade, and they have since gone under. I can tell you the best record I've ever worked on. That would be the new Jesus Lizard album, *Goat*. That is just a mind-blower of a record. I'm much more concerned with stuff like that then how much money comes from it. Working with a band I like, I'll work for free, or I'll lend them money. I did that for a long time with Slint, and Urge Overkill, and the Didjits. Bands that I really, really like. I consider it an obligation of mine to do stuff for them cheaply because I like them. But if there is a band I don't really care for on a personal level or whose music doesn't mean anything to me, and if they've got a lot of money, then I stick it to them. Because it's not their money. It's the big-ass record company's money who's not going to pay them anyway. So there's no reason for me not to say, "I want $25,000." And the big-ass record labels are so stupid. They're used to spending $200,000 on an album. They think that's reasonable. So when I give my price they say "Oooh, what a babe in the woods! What a bargain!"

MRR: Realistically, what's the least amount of money an album can be made for?

S: You can make an album for a couple hundred dollars. If you did an album here in my house. And you recorded it, and mixed it in a

day, and I've done albums like that, you could do it for less then $200. That's just recording, not manufacturing. And you could do it for even cheaper than that. I don't charge money for the studio in my house. I just charge for my time. So if a band has a friend who knows how to run the gear, then it doesn't cost them anything. If they give that friend hoagies and beer, then that's it. I think that it is really important to make a record for a manageble amount of money. If I'm working on an album that costs more than a thousand dollars then I get uncomfortable. The entire recorded output of BIG BLACK I don't think cost more then two or three thousand dollars. That is about the equvalent of about four LP's. We put out a lot of stuff on singles because we were impatient.

MRR: I heard a quote from you saying that "louder is better". Does that apply to everything?

S: Probably. Not in my personal life. There was a period when I had quite a bit of loud and it got very uncomfortable. But yeah, when you listen to something and it grabs you by the face and drags you around the room, that's great. It doesn't have to be a macho rock stud kind of loud, but it should jump out of the speakers at you.

MRR: Do you think too many bands are doing the same kinds of things that was done ten years ago?

S: Absolutely. But a lot of the younger bands weren't around when punk started. You can't fault somebody for being young. So I cut them a lot of slack. Though I think every age or whatever has distinctive qualities, and I think those are available for anybody to exploit. But by the same token, whenever you use things that make your music current and distinctive with your time period, that insures that that music will be obsolete in ten years. So I think that a band should avoid the current cliches. Like in the 80's there was this amazing trend towards dance music and the associated technology like synthesizers and samplers. And that continues now, which disgusts me. Because in ten years you are just going to laugh. It's as boring as hearing droning sitar solos and LSD references now. It will be just as out of date. You should try to make things timeless. People don't recognize that when they are mimicking something. It's isn't improving anything. Like for example, I went to see Buffalo Tom, and all I could think of was just how much better Husker Du was ten years ago doing the same thing. I feel the same way about a lot of the punk bands out there right now. Although I do think there is still room for expansion within punk. You hear a band that sounds sort of like the Descendents or All or whatever. There has got to be more room than that.

MRR: Do you like Sonic Youth?

S: Yeah, but they don't explore half as much as they used to. When they started out they had so few things that you could pin down as part of their style. And now you hear a song and immediately know that it's Sonic Youth because they now have a style.

MRR: Is that the worst thing that can happen to a band?

S: It's up there. The worst thing that can happen to a band is that they suck.

MRR: Don't you think BIG BLACK had its own style?

S: Near the end we were developing a definitive type of sound, and that's why I'm really glad we broke up.

MRR: Some would say that Rapeman sounded like BIG BLACK.

S: I don't think Rapeman sounded like BIG BLACK at all. I've heard that too and I think those people are crazy on dope.

MRR: Whatever happened to Rapeman?

S: We broke up, for all the reasons bands do. Someone couldn't get along with someone else. That's it.

MRR: Were you glad Rapeman broke up?

S: I was real heartbroken when we broke up. I didn't think we had gotten 10% of what we could have been. We hadn't even scratched the surface. I was as disappointed with the Rapeman records as everybody else. I don't think they were that good. But if you took the five or six songs that were good, that would be one hell of a record.

MRR: So is there going to be a "Best of" Rapeman album?

S: No. No.

MRR: Are there any other albums that you worked on as a performer or producer that you just weren't satisfied with ?

S: Oh yeah lots. The first Rapeman album *BUDD* was just the biggest pain in the ass. We had recorded the album in the studio and no one was happy with that so we never released that stuff. Then we recorded live, and I wasn't happy with the sound of that but everyone else wanted to put out a record, so we released that and I was very unhappy. I've worked on records for other people where I just feel that I haven't done my job. And that bothers me. I did a record for Tad, and partly owing to all the money and time restrictions, and the fact that the company hadn't thought about the price of flying them out, and feeding them for four or five days, and all that. But I really feel like I didn't do a very good job on that record, and that disappointed me, and it did them as well. As a result they used someone else for the next album. I felt guilty that I had done a bad job. But there are very few records that I get emotionally attached to. When it does happen that's really satisfying. Like this new Jesus Lizard album. I think the band is one of the best bands, if not THE best band in the world right now. Hearing their songs come out of the speakers and have them be just as impressive as it is when the band plays is really satisfying. I like working on that type of a record. I like working on a record where the people in the band are great people, the music is incredible, and everything clicks in the studio. That is the best.

MRR: Do you ever work with a band and think they're great but they end up going nowhere?

S: Oh yeah lots of bands. There's this band called the Didjits that are reasonably popular around here but they've been a band since like 1980. I've been working with them for a long, long time. Not necessarily in just the studio either. I've lent them money so they can make records with other people, helped them set up gigs and stuff. I think they're just an amazing band, but they just don't catch on for some reason.

MRR: How often do you get requests to produce for bands?

S: Three or four a day. A lot of them are from real idiots too. Like "Hi! This is Bob Shmendrick from Warner Brothers and we've got this band that we think would be just perfect for that sound you have." I'm sorry, but when that happens, you have to kiss my ass. And then there's a lot of people calling me up and being like "Um... Hi...Um..I'm in this band and, uh, we want to record (*snicker!*)." You can tell that

they're not terribly serious about it so that getting involved in it would be massaging some little twerp's ego. I try to make sure that they are actually in a band, and actually have some serious motive behind it.

MRR: How do you weed out these people?

S: I usually ask them to send me a demo tape. So that I can hear it and I can decide if it would be something that I would feel comfortable working on. That weeds out a lot of people. And also, if you meet a band or talk to them on the phone you can usually tell if they are going to be difficult. Just how picky they are or whether they're dope fiends or losers or whatever. I'm not terribly selective about what I do in the house just because I consider this a service that I do. Because like when I was in a band it really frustrated me that there weren't good, cheap studios out there to record in. So, what I have done is built a good, cheap studio to all the bands out there. But when it comes to doing extended stuff, then I get a little picky. I've turned down big money just because I didn't think the people would be very fun to work with. I was asked to do a Depeche Mode album a couple of years ago. I have no idea why, but they asked me. At the time I had never even heard them so I went to go see them at this big sports arena in London. After about two songs I thought that this is horrible, these guy's are the worst. What are these young homosexuals doing? So I just split. And told them that they had the wrong guy.

MRR: What's the most recent band that you've worked with?

S: Since this fall, I did an album with an English band called Silverfish, the Volcano Suns, the Didjits, Urge Overkill, the Jesus Lizard, the Wedding Present, Dirt, and just last weekend did an album with a band from New York called Drunk Tank. In between I did a single with Tar, and a bunch of people.

MRR: Why did Jeff Pezzati leave BIG BLACK?

S: He had Naked Raygun, which was my favorite band when I first moved to Chicago. I went to see them and thought "Oh my god this is the greatest band in the whole world!" I was totally nuts about Santiago, their guitar player. And sort of by accident I became friends with Jeff the singer, and I asked if he would want to play bass in BIG BLACK and he said sure. We were rehearsing at the house where Jeff lived and where Naked Raygun practiced. Then Santiago, who lived in the same house, was watching a football game and we were disturbing him. So he came down and said. "You know, I can't concentrate with you playing down here so do you mind if I play along?". And I was like "Sure Mr. Durrango, anything you want!". And then he ended up being in the band, and the two of us got along personally real well. And he ended up being absolutely crucial to BIG BLACK. He was the idiot detector who, anytime he thought I was making a mistake, would say, "You're a stupid person." And he was always right. And Jeff was in Naked Raygun the whole time, and he had a job, and a girlfriend, two bands, and it was just too much. So he quit. We remained very close friends for years after that.

MRR: What do you think of Naked Raygun now?

S: I think they blow now. I think they're terrible because they haven't bothered to write any songs. They just keep playing the same songs even when they write a new song. I think they like it, but they're not stretching out at all. I don't know if you're familiar with the really early Raygun stuff...

MRR: Like *Basement Screams* or *Busted at Oz*?

S: Yeah. The stuff they did on the Busted at Oz album, I mean, they were so weird back then. Totally left field. Going to see them live at that time was totally invigorating because they were so damn weird. It was like a spaceage rockabilly band. With this bizarre jungle drumming going on. And periodically they would take too much drugs or whatever, and Santiago would come out with this completely underwater guitar sound. It would just flatten everybody. They don't do anything remotely that weird anymore.

MRR: What do you think their last good album was?

S: Their first album is a great album, *Throb Throb*. The single that came out before it, *Gear*, is, I think the best thing that they ever did.

MRR: How about *All Rise*?

S: There's a song or two there. But that was after Santiago had left, and their original drummer had left. And Santiago had played with them for the year and a half prior to *Throb Throb*. John Haggerty joined when Santiago was still in the band. John joined at about the time *Basement Screams* was released. And that five-piece lasted about a year and a half. That was an amazing period because you had this sort of macho rock stud, John Haggerty. And this space-alien, goofball guitar of Santiago. It was great. I saw them do some shows then that were just unreal.

MRR: Have you seen them lately?

S: I haven't seen them since Haggerty left. But I saw them right after, what was that horrible album?

MRR: *Understand*?

S: Yeah. Right after that came out . It was sad. Seeing that band play those songs, was, it wasn't heartbreaking beacuse it was OK and they were enjoying it, but it was like watching a beautiful girl go fat. You know she's still beautifull, but you just can't get through the fat.

MRR: What bands are really exciting to you in Chicago right now?

S: Man... I sorta like Tar. They're a lot better than people give them credit and a lot more original. Jesus Lizard is the best band in the world. I just saw this band Mantis that really made me laugh. They remined me a lot of late-seventies, early-eighties British idiot rock. Like the Mekons or TV Personalities. They also remind me of a band called Pavement from California. It's not really competent music but it was really entertaining.

MRR: Do you feel there is a music scene in Chicago, or is it just bands ?

S: Just bands. Well, there are scenes, but some of them I want nothing to do with. Like the Wax Trax industrial disco scene. And those people all hang out together and play on each others records and try to come up with stupid band names or whatever. That's a scene, but I want nothing to do with it. It's all based on campy dress up humor, taking drugs and disco. Then there's a sort of a suburban hardcore scene, but it's not really that solidified right now. It's not like they all hang out together or anything. And there is certain neighborhood called the Ukranian Village where a lot of bands live now. And there is this place there called the Czar Bar where a lot of local bands play. And there is a sort of community there, and that's where a lot of the interesting stuff is happening, I think. There's this band called Dolomite from there that I think is kind of cool. Then there are bands that have been around for a long time that I wish would just give up. Like Precious Wax Drippings who have been around for a long time and have always been awful. The weird thing about Precious Wax is that the guys in the band are really nice guys. I know one of them and he's a really nice guy. And their drummer Johnny Machine is just an amazing drummer, an awesome drummer. But he's stuck in this band that just blows. I can't help but think that he could come up with something a hell of a lot better on his own. When I say there isn't much of scene, I don't mean that that's a bad thing. Because when there is a scene, certain things become easy. It's easier to get gigs, people borrow each others equipment, and there's like a support group. And that's kinda nice but it also tends to make people lazy if they know that they only have to satisfy the 100 or so people in their scene. Then they don't ever stretch out. I don't think that having a scene is necessarily a positve thing. Look at Minneapolis, where for a long time there was a very supportive scene and for a long time they just kept cranking out the same miserable sounding bands. Like Replacement versions 1, 2, 3, 4 and 5. And Soul Asylum versions 1, 2, 3 ,4 and 5. And now there's all these sort of hippy, frat-rock bands like Trip Shakespeare and all those horrible bands. And that's the result of having a scene. Having all these bands that support each other, and having all these people be sort of an interchangable audience that go from show to show without being picky.

MRR: Is there a town that you feel is producing the best music in the country right now?

S: There's a lot of real smart people coming out of Louisville, Kentucky for reasons I can't really figure out. Bastro is from there, and they're great, Slint is from there and that's a great band. King Kong is great too. Historically Louisville has had some good music. There was this band called Your Food in the early 80's, and they were great. There was this band called Babylon Dance Band, and they were a great band. Malignant Growth who changed their name to Fading Out. Big fat guy's, they're great.

MRR: What do you think of all the stuff coming out of Seattle right now?

S: I think there is a good band from up there, Tad. All the rest can jump in the water. A lot of it sounds like they want to be Van Halen to me. Nirvana wannabe Led Zeppelin and Fluid wannabe Nirvana and Mudhoney wannabe Van Halen. And I just don't see the point in a lot of

that stuff. There's bands like Jane's Addiction everywhere, so why make a big deal of being a slightly different version of the same thing. The thing I like about Tad is that he's a huge fat man. And that sort of prevents him from jumping around stage like an idiot. Like D. Boon was. And as a result he dosn't make me embarrassed to see them. Like you go see Mudhoney or one of those bands and it's silly how great they think they are. It's almost offensive to me. And the thing is when Mudhoney started out they were a real cool, real fucked up band. Their first single, I think, is really great. And now it's sort of like a hard-rock version of the Beatles. If you had a choice between being this totally great fucked up band or being this hard rock generic pop band, why be a generic pop band? Unless it was some sort of ego thing where you think " We can compete with Foreigner.".

MRR: Can a band be commercially successful while being fucked up at the same time?

S: Not lately, I don't think. No I take it back. The new Neil Young album is as fucked up as anything out there. And that's a great album and it happens to be on a major label and will probably make a lot of money. But other then that. it's really hard for me to think of any popular bands that are really any good. If you think about it, in order to appeal to the general public, you got to be, in some way or another categorizable and predictable. And as soon as that happens it makes it impossible to be a good band. Like if you look at the show "Twin Peaks." It started out as this bizarre enigmatic TV program and everybody got all excited about it. The same with the "Simpsons." It was this weird TV program that became popular. Now there is this enormous pressure on those two programs to satisfy the audience. "Twin Peaks" completely succumbed to it. It seemed like a Saturday Night Live parody. Lot of goofy stuff, weird camera angles, a lot of red-herrings. That stuff was all blown out of proportion and the substance totally gone. That's what happens to a certain degree to any rock band that becomes popular. Somebody tells them they can go spend three months recording their album. "Sure Sonic Youth, have $150,000 and make the album of your dreams." So then they have all this pressure to make the perfect album. So that leads to so much introspection into what you're doing that you can't do it naturally any more.

MRR: Did you like the album, *Goo*?

S: It has a good song on it. "Dirty Boots" is a good song. It sounds like somebody gave the band $150,000 and said "Go burn your ears out in the studio. " It sounds awful, I think.

MRR: What is your relationship with them?

S: I'm real good friends with them. Not the first gig they played in Chicago, but the first gig that paid them money, I set up for them. I've known them since I was in college, about 1983. They're great people, but I think their albums have just been sad these last couple of years because they just don't recognize their strong points. And when they play at big places now it seems so tiny what they're doing. Cause like, if you see a band in a club, everything seems giant because they're four feet away.

MRR: When you see the guys in Sonic Youth, do you tell them what you think they should do?

S: I don't offer my opinion unless they ask. A lot of people I know are real diplomatic about that. They won't tell someone that they think their record blows. I don't think you're doing anyone a favor by doing that. Cause then if someone has made a mistake and they keep getting rewarded, then they have no reason to change. Like I saw Tad last night, and there is some stuff on the new album that I think is just pansy-ass crap. And I think Tad is much better at being a ballsy, hard-ass maniac.

MRR: If you hear a song, do you make a decision about whether you like it or not right away ?

S: Nah. Usually it makes an impact on me and then the more I listen to it the more I can solidify what I feel about it. I'm a firm believer in the theory that people like what they're going to like, and they figure out why afterwards. I'm exactly that way. I'll listen to stuff and it will either effect me or not effect me or I'll like it or not like it. Then it takes me a long time to figure out why.

MRR: Have you ever run into a record and wished you had produced it because you felt you could make it so much better?

S: Yeah. I never actually thought of that before, but there was one band that I can think that about, because I saw them live and they just blew my mind, and listening to their records I thought they sounded horrible.

MRR: Do you think that a recording should be more raw?

S: In general. The way people are taught is to limit the degree of the loud to quietness so that you don't lose anything. And then to limit the tonal range so you don't depend too heavily on the bass or treble end of things in peoples stereos. Then to control the process so that nothing erratic happens. That tends to make for very boring records. Sometimes they have a hi-fi sound, but nothing unpredictable ever happens. I think it's a lot more important to make room for mistakes.

MRR: In the insert of the last BIG BLACK album, *Songs About Fucking*, it is dedicated to bands that don't write love songs. Was that a rule of thumb for you?

S: I just think the subject's covered. It was never even a consideration.

MRR: Where did you get the name BIG BLACK?

S: Just made it up when I was in college. I thought, "Oh, I'm going to have this dark and scary rock band, and it's going to be called BIG BLACK!".

MRR: What BIG BLACK work are you the most satisfied or dissatisfied with?

S: There's plenty that I'm embarassed by. The whole first BIG BLACK record, *Lungs*, I recorded by myself, and it just makes my flesh crawl. I can't listen to that record anymore. The best was side one of *Songs About Fucking*. I was real pleased with the way we did that. We just hopped into the studio, banged all the songs out and hopped out. Didn't take long, didn't cost much, just real smooth. Side two we recorded at a more leisurely pace and I think that hurt us. And that Cheap Trick song got on the tape and the CD by accident, and we just left it on. I'm totally against extra tracks on CD's because I think CD's have way too much going for them right now. I don't like them and I'd like to encourage everybody out there not to buy them. Because they're a bad deal for the artist and a good deal for the labels. And despite what you've been told, they do not last half as long as albums. I've got CD's now that were made in 1985, less then six years old, that are already rotting. CD's are a temporary format that costs very little to make and a lot to buy in the record store, so there's a huge profit margin for the labels. The artist's on CD's are generally not paid, because of the royalty structures, as well as for albums, and the damn things don't sound that great either, I think. It's a sad decision to discontinue records. The first step was that they started increasing the retail price for albums so that instead of vinyl being $7 and CD's being $13, then it became vinyl $10 and CD's $12. And then they started manufacturing them for lower because of the demands. It used to cost about a $1.50 to manufacture and package a vinyl album and $3 to make a CD. Now it costs $.90 to make a CD and almost $2 for vinyl. So if an artist is getting 16% of the price of an LP they're getting like 8% for a CD. I don't care if I record a band for CD because they tell me what to do. I might suggest stylistic stuff, but they're the boss.

MRR: How do you feel when BIG BLACK is called industrial?

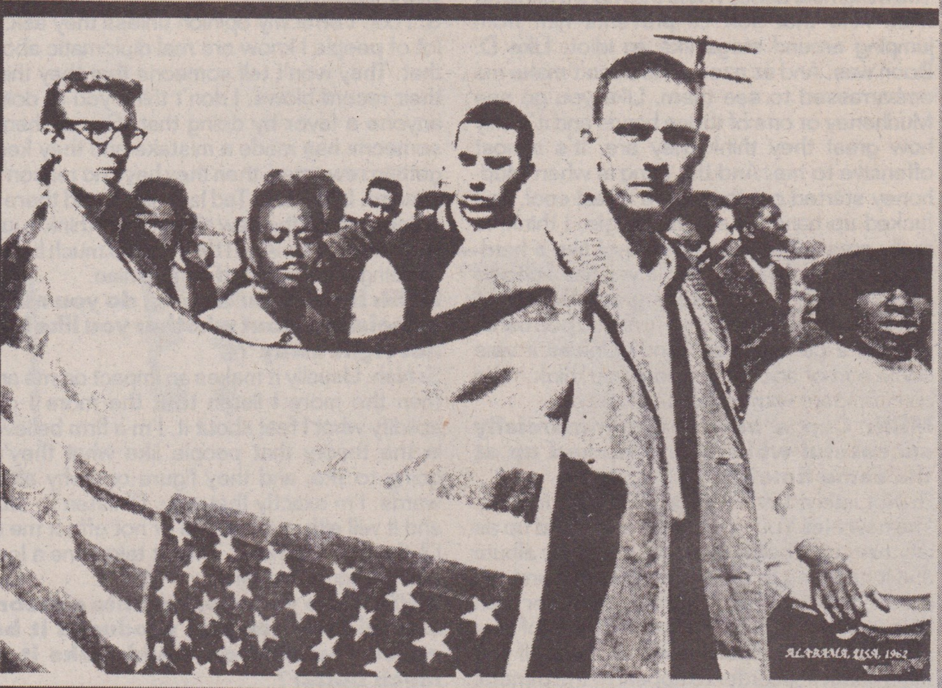
S: Well, at the time, industrial meant soneth-ing totally different. When people use that term now, they mean that disco Ministry stuff. When the term was first used it was to describe bands like Throbbing Gristle, Whitehouse and the Cum Orginization, and a bunch of bands that didn't have anything to do with music but were just these sounds. I've got albums that were called industrial in the 80's that don't have anything to do with music whatsoever. Explosions, hisses, and noise. So if somebody calls BIG BLACK an industrial band, I choose it to mean what it did in '82 or '83. It doesn't affect me at all. And as a matter of fact, whatever anybody says about what I do doesn't affect me at all. Because if I'm going to put stuff out for public consumption, then I have to be a big boy and take it when someone says they don't like it.

MRR: I remember you being quoted as saying that you cared more about the sounds you and Santiago got out of your instruments than about the quality of the playing.

S: Absolutely. The tune aspect means very little to me in my appreciation of music. Emotional content and the textural content mean more to me.

There it is. Sorry it was so late, but I've been having a rough time trying to get into college. I still haven't heard from Emerson. Anyone going there? Or Western State College of Colorado, or Kansas? Let me know, I might. Graham of Junk. 101 N. University Ave/ Beaver Dam, Wis, 53916-2253.

NATIONS ON FIRE



STRIKE THE MATCH

POSITIVE, POLITICAL, POWERFUL... it kinda intrigued me. I think NATIONS ON FIRE have something to say...so I went and interviewed them.

MRR: Who, what, when, where and how?

JK Ed got bored of playing in a straight edge band, wrote some new stuff and asked some friends to join a new kind of band, never seen before in Belgium. A kind of mix between powerful old american Hardcore and frantic European-oriented Hardcore.

Ed: Positive, political, powerful!

Dav: I wanted to reach a wider audience, get in touch with other people and try to bring my ideals to a different crowd. The second reason was that I was really impressed by the enthusiasm, energy and dedication of the members of NOF and it seemed that I could achieve a lot with this band, having the same rage to create and to move...

All: Yep!

Jm: We started in November of 1990 with some rehearsals, got a steady rehearsal space and we had a goal: our first show would also be the first show of a one-week U.K. tour. This meant we really had to hurry, in a way, but also it gave us all the energy and motivation we needed to try and make this band the best band around.

MRR: The best?

Jm: Well, you know, just totally hardworking, the most energetic as possible, trying again to build some kind of a scene in dead Belgium. Just everybody doing their best.

Dav: Trying to work on new concepts, new directions. Developing the basis and the feeling of a real active dedicated and sincere scene, where people can get the opportunity to discover things, to be confronted with different points of views and attitudes, being a part of a constructive and subversive movement, a soul force revolution...

MRR: I guess it kinda worked?!

All: You bet!

Ed: I had this kinda vision...well, you know, no really interesting bands put out any good records in Belgium and of course, the big scene they once had in the mid-eighties had basically died out. I mean all the people that were there, we never see them anymore. I even wrote a song about this whole feeling, it's called "Dedication", on the LP. And I figured, if I try to start a band that people can relate to, you know, down to earth, maybe we can build a fresh and stronger scene if we all combine our experience. I mean we've all been around for years now, we're all in our mid-twenties, and actually it really started to work. I still can't believe it, the first show we played, we were the only constructive band or whatever you want to call it, and now there are probably six or seven real hardcore bands, many of them with really young kids in it, which means they need a lot of help and advice. But it's great and in a way we managed to preserve the future of the scene, which I think is totally great. I mean there are people age 14 together in bands with people of 24 and still everybody is happy. Anyway, the theory was good records=good people inspired=more good bands=more good records=even more people, etc, etc..

Dav: Yeah, and another important thing are the relations between all these bands, what they bring to each other and all the potential of strength and hope they represent...

MRR: So what's your output as a band?

Jm: Well we sold 200 demo tapes. The demo is also available on a 7" called *The Demo Days*. Then we released a live 7" called *Live at Vorten Viz*, from a show we did there with GO! Mike Bullshit is singing on one song. Out now also is our album called: *Strike The Match* out on Strive/X-Mist records in Germany.

MRR: What's the deal with the album being recorded in the USA?

Ed: Well, the basic album is recorded in the Metropol Studios in Holland, where our buddies POISON IDEA recorded their *Dutch Courage* LP. Anyway I moved to California for five months after we recorded the album, and meanwhile some people mixed the album. They sent me a tape of it and I was not pleased with it at all! So I asked them to send the recordings to me in Los Angeles and there I talk to a man called Donell Cameron, who works at the Westbeach Studio in Hollywood. He listened to it and was immediately into it, so we went into the studio and mixed and produced the whole thing in 10 hours. Now it sounds totally great, and now we're happy with the album. I'd like to work with Donnell again in the future. He really gives your record-

YOUR COUNTRY AIN'T YOUR BLOOD

NATIONS ON FIRE

ing that dynamic edge it needs.
MRR: What did you do in the U.S.,
Ed: Well, I worked in my aunt's company. She has a small business in L.A. and she offered that I work there for a while.
MRR: So how did you like America?
Ed: Pfff I don't know, man, I've never met so many fools in my whole life before. It's so different from around here. I mean L.A. was really the worst, everybody lives in their own cliquish world of taste, style, fashion, drugs or makebelieve. I was really disgusted by the atmosphere of competition that reigns around there. And it seems that nobody cares or else they're probably just afraid to show their emotions. The Punk/Hardcore scene is so big, I don't know. I met many really nice people there, met some very inspiring people there, they know who they are. I met a lot of careless morons there too, a lot of people of whom I'd always thought were very inspiring but turned out to be lame...
MRR: Name names!!
Ed: People manage to get away with a lot more than here. Dan O'Mahony never sent out any of his European orders for the HARD STANCE 7" and just kept the money and threw the letters away. I mean this is what he told me. Someone said "I don't think European people should come here to tell us what to do..."
MRR: Anyway, back to the album photo; where did you get the cover?
Jm: Out of an old book, we thought that this photo was so great that we kept it hidden from everybody while we we're working on the album, cuz we figured out it's so strong that any band would want to use it before us
Ed: Armin, from our label, was kinda shocked when I first showed it to him.
Dav: It's really a photo you can't like or hate right away, it makes you think, you have to look attentively, then it tells you something.
MRR: It reflects the band's lyrics?
All: Yep
JK It reflects our involvments in political causes, being educating and fighting against nationalism, racism, sexism. We are actively involved in the struggle for human and animal rights, in the anti-fascist movement.
Ed: David lives in France and gets hassled by cops every now and then cuz they know him, they know he's part of the anti-racist anti-fascist resistance in France, an organisation called S.C.A.L.P. (Section Completely Against Le Pen). Le Pen is the name of a racist and fascist French politician, a total nazi who did excellent in the latest elections in France. Racism is on the rise everywhere in Europe. So it is necessary that certain people get involved and fight for human rights.
Dav: You can be involved in so many ways, as individuals, as part of a group. I spent lots of my time writing articles for French progressive newspapers, translating articles from German magazines and sending them to radical mags here, making conferences in different countries, universities, schools, and working in an alternative radio station in my town because I think that the key to be involved is to be conscious, conscious of our own potential, about the perspective we have and the goals we can achieve...
MRR: So are you a political band ?
All: Yeah!!!
Ed: But you know we're much more than that; we're very much also a hardcore band or even a punk band or an underground band!
MRR: You folks vegetarians?
Jk: Two vegetarians, two vegans. We try to educate people on the advantages of meat and dairy free diets. I run a health foodstore so if people have any questions regarding certain foods or diets, they can write and ask!
MRR: How would you describe your music?
All: Hardcore!!
Ed: I feel what's interesting about the music is that we all like it very much. I mean the dual vocals, raw vs melodic, I totally love that stuff
MRR: Yeah,on the *Demo Days 7"* you have that stuff with two singers also...neat
Ed: Let's just say the music is a mix between sweet and brutal, melodic and fast, "modern Hardcore" maybe? Who cares anyway, the music's only a vehicle for the message, all agree?
All: Yep!.
Dav: I mean, N.O.F.'s music reflects what we are: direct, diverse, energetic and sincere.
Jm: Whereever we play, we speak our mind all the time, try to make people think about the bogus attitudes or atmosphere at the shows they organize. Like when you play in places where it's hard to breathe because of the smoke
Ed: I mean we are for freedom, people should have the right to breathe in whatever they want, be it pot, hairspray or gasoline. But I believe clean air is a human right. And people should respect that.
Dav: We got tons of positive reactions too, concerning anti-sexist, anti-racist attitudes. We see so many people evolving, being more conscious and coherent with themselves. Things like that prove us that we are not wasting our time, that we have an impact around us. I mean not necessarily people following us blindly but confronting us about our own contradictions and limits, and I think it's the best way to avoid stagnation and self-satisfaction.
Ed: It's obvious that we are going to try to influence our scene, and ask people to think for themselves, that that is effectively an option, explain to them that there's no reason or need to surrender their individuality, that "seeking shelter" or whatever they wanna call it is a lot of bull. Hardcore is definitely about being independent, especially Straight Edge. That's how we see it.
MRR: Any future plans, comments ?
Jm: Well, we're touring with BORN AGAINST in Europe, also with RORSCHACH hopefully. Hopefully more tours, we re gonna be on some compilation videos that are done by some people in our scene, they are all benefit videos for the anti-fascist struggle...cheap, great and high-quality .The *Above The Crowd* video and *Strike The Match* LP are available from Warehouse Records/ PO Box 90/ 8500 Kortrijk/ Belgium. We're gonna be on some compilations and hopefully a new album somewhere in the future.

NATIONS ON FIRE/ c/o Jaak D.C./ Kapellestraat 66/ 9220 Hamme/ Belgium

The following interview was conducted with Kevin F., guitarist and vocalist for a really great band from northern California : Sins of the Flesh. They first appear to a wider audience thru a track released on the excellent double EP comp "Earthrapers and Hellraisers" put out by Hippycore in early '89 . Then it was followed by a LP on Street Records (in late '89) which is truly a must for anyone into fast thrashing uncompromising music with intelligent and revolutionary lyrics. A 7" is out on Desperate Attempt Records. Be sure to get in touch with this band 'cos they really deserve your support. Interview by Chris Alert.

MRR: What's the meaning behind your moniker: Sins of the Flesh?

KF: Sins of the Flesh can be taken many different ways. Traditionally, the term is used in reference to sexual blasphemy in the eyes of the church. We're no puritans. Personally, I enjoy my flesh and indulge in as much sensual pleasures as I can find! The flesh represents the material world, so "Sins of the Flesh" to me means the atrocities committed against the earth and its inhabitants, from decadent material consumption and waste to our domination over other species, plants & animals. To put a price on flesh is the ultimate sin in my eyes.

MRR: You've released a LP on Street records. Are you happy with it?

KF: We're extremely happy with the LP. We learned a lot by doing this record. My only regret is that it almost sounds too good. We are a 3 piece band, and it is hard to reproduce that full, studio sound when we play live. Also, if we do any future releases without the help of Street, they may sound weak in comparison, 'cause we're poor folx! That doesn't matter, though, what matters is the message and the art of communication, right?

MRR: I heard you have some plans concerning a EP and a split EP (with Pollution Circus). Can you tell us more about both?

KF: Yeah! If we ever raise the money to go into the studio! The theme of the record is *Common Struggle* (which is also the title of the zine that Todd from P.C. put out with me which comes in our LP). We will include current news of people's struggles worldwide, kind of like an infrequent version of *Eco-media*. Not so much to teach newcomers, but more aimed at encouraging those who are already struggling against oppression to keep up the fight! Also to bring out the common goals and concerns in all struggles and remind everyone that the world is a small planet. Crimes against any culture are crimes against us all! It's all connected in the capitalist global market, it's time for that market to close!

MRR: You have left-winged ideas. Is it a problem to be an anarchist/communist in the US? Do you have some problems with "good American citizens" due to your political beliefs?

KF: Yes, the police state is growing all the time. We've got tougher laws against "suspected drug-users" (including plans for concentration camps, 5 year loss of custody of children, and placements on a work farm!) Also, any time we speak of revolution, solving pollution, or any "radical" idea; here comes the FBI! They are ruthless. The inquisition is upon us. The courts are calling people in to testify, threatening to jail those who don't inform on "the movement". It means one thing to me, that we are a threat, and that empowers me. Fuck them! I heard an idea from the 1960's where someone declared that the social revolution was over & the hippies had won! That's how I feel! We've already won, we have escaped the mental bondage! We are sovereign people, independent of their paper prison of laws! We are celebrating our victory every day, smoking pot highly & feasting out of the garbage dumpsters, staying fat on their waste! Ha, Ha!

MRR: I know that most of metal bands have stupid attitudes but how do you consider metal music when it has social/political lyrics? Bands such as A//Solution, Sacred Reich or Terrorizer show that long hair doesn't necessarily mean any lack of brains!

KF: I love metal music! I love any music with intelligent lyrics, but my favorite is metal, even stupid metal (as long as it ain't sexist, racist or homophobic!). I love the awesome power of electric screamin' guitars and thrashin' drums!

MRR: What did you think of the U.S. interference in the Persian Gulf conflict?

KF: I wasn't really in tune with what was really happening (it's impossible to follow American politics through American media lies!) I feel like it's a deadly game, a stupid search for a new figurehead to hate & help promote national patriotism. It also distracts us from our local issues, like poverty (the recession, inflation & higher takes & rent), ecology, racism, aids & homophobia, etc., etc., it's bullshit!

MRR: Here, in France, the summer is fucking hot, much more than the previous ones. I'm sure this heat rising has to do with ecological problems. Do you see an end to world's destruction and exploitation or will we all perish due to the ecological imbalances we've created?

KF: Yes, I agree that the heat is connected to ecological turmoil. Here in northern California, where I live, we're in a 5 year drought. I have to think it's all because the big trees are almost all gone. A lot of moisture is retained in the needles of those trees, but weather cycles like this are not uncommon. 5-10 yr. droughts are normal. I have faith in the powers of earth.

I think we will be gone long before earth kicks over (Unless the sun burns out, you never know.), but we still gotta fight to clean up our act, because we may be in for a big surprise. We may survive for a thousand years more and be forced to wallow in our shit! Animalia is wondrously adaptable, we can forecast the future based on past trends, we gotta stop our decadent madness! Deviate and survive to be true stewards of our mother ship! Space-ship earth!

MRR: Workers' struggle seems to be one of your main concerns. Do you really believe that one day the oppressed will rise and tell their bosses to fuck off; that a new day will come as you say in your song: "Proletarian survival"?

KF: Hey! We'd better! I don't know if people will ever get off their asses and quit loafing in front of the television, but we'd better if we know what's good for us! I wanna figure out how to employ people collectively and create more jobs cleaning up the earth. I wanna say, "Sure, quit your jobs, come work with us for the earth!" For free! I don't know how yet. Maybe if we could grow hemp (marijuana), start a pot growers collective...

MRR: Give us your views on prostitution. In France, the whorehouses have been banned for years. I know you still have some in the USA. Do you think it's better for prostitutes to work in such houses?

KF: This is a tough question, because prostitution has different levels; from "legal whorehouses" to pimps & drug addicted victims being sold, to street wise individuals out for a piece of the pie. I am only just beginning to see what goes on here, and my viewpoint is probably skewed from my middle class upbringing and my "white male" guilt complex. It seems like as long as we have the combination of male dominated capitalism and subjugated womyn citizens, there will be womyn selling themselves or allowing others to sell them. As long as we, as a society, view sex as a prize, and particularly, the womyn as prize (especially in the market of possessing womyn as wives--the legal prostitution, ordained by the church), then that prize can demand a price, in money, on the street. I would tend to think prostitutes (men or womyn) would be better off working together in sex-trade collectives, where they could have tight knit affinity groups and protect each other on the street, and also control their own revenue. I believe these things already exist. As sick as it may sound, there is a lot of wealth to be had from horny, married businessmen, and I believe in extracting that wealth in any way necessary.

MRR: Here, the CBS news is broadcasted every morning (pretty interesting). Do you like Dan Rather? What about TV?

KF: Do I like Dan Rather? Get real! Actually, I don't really know who he is, except that he is a scholarly network newsnerd on television. I despise TV. It's good to remember that American network news is controlled by big business, the mafia, and ultimately, the CIA. It is programmed to divert our attention away from the real crisis. It fills our minds with so many useless "revolutionary new concepts" that we get confused and forget simple things; like which direction is north, and how to watch the weather outside. It also convinces us to be stressed out, then tricks us into buying "an easier way of life", through schmaltzy convenient product rip offs. And don't forget to treat yourself to a new car while you're at it! Fuck TV! Fuck radio! Fuck satellite communications! Fuck rhetoric altogether! (What a concept, coming from a rhetorician like myself! Whew!)

MRR: Do you have any future plans with more records releases or even a US tour?

KF: You bet! We'll do everything we can do on our low budget. We got the "Poor Folx Tape Distribution Network". I'm always into trading tapes. And we are also helping get together a mobile kitchen van to feed the homeless & also help support massive political uprisings. I'm selling compilation tapes to benefit this cause, featuring rare cuts from bands like Destroy, Pollution Circus, The Driven, Ego Whip, & Sins of the Flesh. Tapes are $3.00 (+ 3 oz. worth of postage, wherever you mail from). I'd love to tour but we always run into problems. Being that Ken & Richie both work, and I'm a fulltime father, it is hard to schedule anything! Even one night gigs are hard to schedule, but we try!

MRR: The usual final open question.

KF: If I can say one last thing, it would be to encourage people to revel in our uniqueness, but not to dwell on our differences. Be stout hearted and never fear to be a freak! Love is subversive! As my friends Rad Brad & Michael-Atlove-Marijuana-Seed say: "You gotta be ragin' at love to fuck shit up!!" Thanx, Chris, and all European revolutionary hard-corers!!

Sins of the Flesh/ 3466 Ribeiro Ln./ Arcata, CA 95521/ USA.

BURNT

BLACK

HUSK!

I'm *Nathaniel* (guitar & vocals) & my numbers are littler than the rest of the guys. In fact, Marc could be put in the big house for endangering the wellfare of a minor. At any rate, *Jo,* to me is a sad ass excuse for a bunch of whitetrash once removed to make a valient effort to be politically erect (and make fun tunes.)

Neil Years (drums) *Jo*, to me is a feeling of high energy caused by excessive amounts of sugar in my coffee. My drumming is influened by two things: 1) Lots of caffeine. and 2) A desire to be as loud and obnoxious as possible.

Andrew (guitar & vocals) *Jo*, to me is electrified high tension nerves, scalding bean brew, a speeding getaway car hitting a school bus. Its an outlet for sexual tensions, as well as a focus for paranoia, creativity and rage. As suburban white guys our tribal rhythyms pulse and froth. All the soul of Lionel Ritchie, all the power of a Yugo, all the vitamins of grapefruit with the moral fibre of Axl. lead to smooth, chunky musical movement.

Jo

To book us at your show or concert event (No over 21 venues .please) call Andy (518)374-2166 or Marc (413)584- 5558

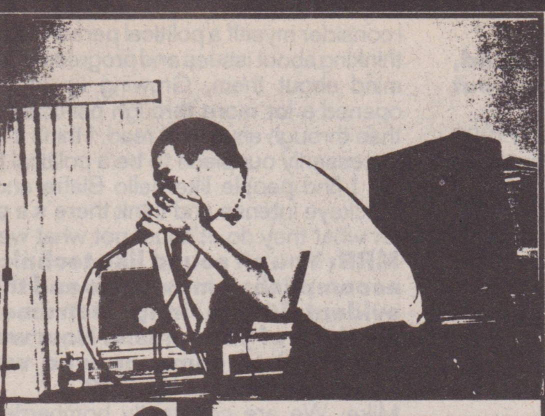
Jocassette "True Tales From Shit Valley" 12 songs, 40 minutes. $3.00 post paid

Jo T-shirt 2-sides, 2-colors $5.00

Jo
PO Box 847 Schenectady, NY 12301.

RobOstrander (engineer) Mommy, Daddy...Where's my truck? Waaauughh!!!

Marc (bass & vocals) *Jo* to me is New Flavor Vanilla on every supermarket stand in pint cartons. I say destroy the mass media market economy by utter sick-glut. A bottomless cup of culture. Make the total means of production and distribution available to everyone at all times. Glut the marketplace with full-color stereo CD versions of yourself and your friends. Reproduce at an enormous rate destroying everything in your path. Warner Brothers collapses under giant hologram suicide notes. We will solve all the social problems of the world by ignoring them. When its all no longer an issue we'll forget the differences and get on with the work at hand. Most of what I write is for a handfull of friends whose heads slipped sideways this year. I'm talking to them. If they don' hear this I don't give a shit, neither should you.



SEVERANCE.

Hi, my name is Bob and I would like to tell you about a new band from Ft. Lauderdale, Florida called Severance. The band is made up of ex-members of Hangman, Ego Trip and Jawbreaker (no, not the one that you're thinking of). On drums we have Rich Thurston, and on bass is Pete (we had practice yesterday?) Gordon. Reigning the guitar is the man, the myth, Bill McFadden. Finally, last and least, is yours truly on vocals. Rich left Ego Trip, and I was kicked out of Hangman because we both wanted a more social and political-orientated band. Ok, I'll move along.

Our music is a mixture of "New York" style hardcore and punk. We're trying to stay original, and we're said to sound a little like Econochrist, SFA, Born Against, etc. Some of our lyrics that we have now are about the ignorance and stupidities of 99% of the human race (racism, gay and AIDS phobia, flag-waving, and also shit that ruins the scene such as "moshing hard" and jock mentality). Our biggest enemy is religion. Thats where the name comes from...Severance from all of this shit.

Ok, thanks for listening (well, actually, thanks for reading). We're recording for Youthbus records soon. Material from our old bands can be found on the same label. If anyone feels a sudden urge to write, please do so. I also do a zine called *Cutthroat*. Okay? Ok.

Severance/*Cutthroat*/ 3201-B So. Port Royale/
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Superstition

Save yourself good Christian,
you live in superstition
I see your ignorance,
don't enforce it on me
Freedom from religion
is all that I want
you worship a piece of wood
you say your soul is saved
but there's just to much
wrong in this world
well I refuse to believe
your preachings of deciet
so let me follow
the path I choose
ignorant you'll remain
and religion is the blame
there's just too much
wrong in this world
and your loving God
who promised salvation
won't help those
dying of starvation
and for the millions
in despair
your loving God
doesn't care
you claim it's a test of faith
it's man-made
it's only superstition

Soulfish is a band from Tucson AZ. They are punk/hardcore with intensity and spirit. This interview took place at Denny's after a happenin' show downtown. Soulfish is: Daron Hollowell on vocals; Luke Cammack on guitar; Steve Raihl on bass; Brennan Leverenz on backing vocals; Greg D'Avis the roadie and spiritual master; Dave Jackson the drummer was not present for the interview. A 7" will be out soon from Ghost Town Records.

MRR: If you can't find Lucky Strikes or Camels, what do you puff?
Luke: Well, being in Soulfish with guys like Steve, I can generally find something to suck on, but if I need a smoke it's usually Camels. Daron bought me some Dakotasonce. Cool box, shitty smokes. But the box, when ignited, burns in green and blue flames. Roll-your-own style are always tasty but they're a hassle. And then there's always banana peels...

MRR: Carrah Bechtal asks: How often do you masturbate?
Luke: Well it depends on the cycles of the moon and the alignment of the planets, but I'd say a mean average would be 437.6 times a week.

MRR: Who has the best coffee?
Luke: Well, your mom makes a mean cup o' coffee in the morning. Best thing after a long, hard night. After that it would be, of course, Denny's.

MRR: Which mustard does Soulfish prefer?
Luke: Grey Poupon tends to be a bit abrasive, but with a little saliva it is primo lubrication, and it has a good flavor. But for mustard enemas, we are forced to use French's, with the squeeze bottle. Post-enema we like going to Hot-Dog-On-A-Stick and dip away. But that's another story.

MRR: What's your most profound musical philosophy?
Steve: I find many new and interesting rythms can be found while recording my attempts to find the fabled "multiple orgasm".

MRR: How long have you been playing with Luke and Daron in one form or another?
Steve: I've played with Luke and Daron's genitalia for about the past 4 years if that counts for anything.

MRR: When you eat peanut butter, does it stick to the roof of your mouth?
Steve: I don't eat "peanut butter". It's a long term plot from the governments of the world to seal our mouths and stop us from communicating.

MRR: Being a singer, what famous persons do you emulate?
Brennan: I don't really steal an image from anybody. It's basically--my vocal stylings are compilations of styles that leak in. For Soulfish I employ some Grant Hart/Husker Du techniques. Emulation? I don't know. Bob's Big Boy always seemed manly to me.

MRR: When you dance onstage, is it real, or for comic effect?
Brennan: No. I mean I guess I look as coordinated as a dying fish, but if I really let loose, it's cuz I want to do it. Sometimes maracas, tambourines, and dancing are used as a lightening effect— relieving the mood—,but also providing musically untalented me with something to shake my hand at.

MRR: What yummy liquid do you like to squelch to keep the vocal chords in shape?
Brennan: Actually, I don't like squelching. Singing sounds better unmolested by drink. Now, to give the vocal chords a rest and treat after the concert, that's different.

MRR: What are the names of all the previous incarnations of Soulfish?
Daron: Gyrinica and Third Stone Out.

MRR: How big do you expect Ghost Town, your label, to get?
Daron: As a label I don't think it will get any bigger than the bands that are on it. In fact, probably less.

MRR: Who are the biggest influences on Soulfish, as a whole's, style?
Daron: Mine are Fugazi, The Police, and Op IV, 411, Skynyard, Egg Hunt, Elvis Costello, Embrace, Suspend Animation, and Greg D'Avis for spiritual guidance.

MRR: How much of the music do you write?
Daron: It is an effort of all of us together. The songs are written by Soulfish.

MRR: What were your major influences as Soulfish's roadie?
Greg: Minor Threat's roadie, Rick. Fugazi made their roadie part of the band (hint hint).

hedgehog

Hedgehog are a trio of angstful but honest musicians who reside in Santa Cruz trying to do something different with their music in the punk HC context. I conducted this interview with them this Spring here in SF. They are Eddie Gregor on vocals and guitar, Mike Schmeidt on bass and Andrew Orci on drums. Interview by Joe Donohoe.

MRR: Where does the name Hedgehog come from? Is it some kind of literary reference?

Eddie: The name Hedgehog comes from struggling over a band name and deciding to flip through a dictionary and pick a name at random. Hedgehog happened to sound cool. Besides I was going with a Swedish girl in high school who was part of The Friends of the Hedgehog Society in Sweden. This was an environmental organization that dug tunnels under the highways to assist with the Hedgehog migration.

MRR: Your lyrics are about personal things, specifically, painful personal things. Do you always think that way or is that just something that comes out in your music?

Eddie: Music to me, as far as it's function in life goes, is a vent for all my frustrations and anger.

MRR: Many of your songs seem to focus on relationships like in "When She Laughed". Again, there's this element of pain. Care to comment on it?

Eddie: "When She Laughed"? When I talk about relationships I don't want to focus on a specific incident. My songs are usually inspired by one or more incidents involving the same idea, like in "Loosing Control" or "When She Laughed" about someone being abused or going crazy. I know a couple of people who've gone over the edge. These songs all came together about different people I know.

MRR: Do you write all the music and song lyrics?

Eddie: So far I've written all the song lyrics. Musically the song writing is more of a collective thing.

MRR: This CD you've just released, is this the first thing you've put out or is there more?

Eddie: We first put out a demo tape in 1989 wit a different bass player and we put out a second one when Mike joined the band.

MRR: Did you put it out yourself?

Eddie: Well we sort of have our own label that I've been co-running with friends in LA. We recorded the tapes ourselves and on our friend's four track and sent the tapes out mail order.

MRR: Now you're on....

Eddie: Cargo/Headhunter.

MRR: Was that hard to get?

Eddie: Well (pause, to Mike).. do you want to say something?

Mike: We had a friend in a band called Fishwife that's on the label and we played with him a lot in Santa Cruz in another band.

Eddie: Chris Prescott.

Mike: Chris Prescott by the way. He did a little bit of legwork trying to get the label to listen up. John Reese from Pitchfork, Rocket from the Crypt, Drive Like Jehu and Olive Lawn was also pretty instrumental in getting us signed.

MRR: Do you feel that with lyrics like "I've got a rope I could use it/is there a hanging a self execution" that maybe someone might see yourselves as taking life too seriously? What would you say to them? Do you think that's a valid criticism?

Eddie: I guess if you're bothered by that sort of thing. I guess you'd have to deal with what's happening in your life if that makes you bothered by it. Our use of heavy metaphors is to convey really sharp feelings. We tend to be somewhat serious. I think with a name like Hedgehog people think we're supposed to be a funny band. I don't think we are. We're not trying to be happy but we're not trying to be doom either.

Mike: I don't think it's a matter of taking yourself too seriously. This is just the way we feel. I'm not going to play happy music, I love some infectiously happy music but we're not infectiously happy and that's fine with me.

Eddie: We tried to write a tune that was happy but we were all like, where's this coming from? It didn't feel right so we stopped playing it.

MRR: Do you have a political philosophy? Some of your songs suggest a love of personal liberty. Is there more beyond this or do you think it's lame when musicians get all political?

Eddie: That's a very good question. As far as my style of writing is considered I try to stay away from specifics on politics. You can get into a debate on politics but you can't get into a debate on feeling a certain way. You can talk yourself into circles on certain issues like socialism or welfare but how things effect you, how they make you feel, we can talk about that directly.

Mike: I would definitely stray away from straight politics as far as the band goes but I consider myself a political person as far as thinking about issues and progressing in my mind about them. Growing up my mind opened a lot more through political music than through anything I read. I think it's not necessarily our place to be a political band but I find people like Jello Biafra and Ian Mackaye intense and think there's a place for what they do, it's just not what we do.

MRR: You all sound like technically accomplished musicians and this is evident in the long instrumental sections of your music. How would you react to someone who would consider this indulgent?

Mike: We are constantly bombarded by that!

MRR: How would you justify yourself in this light?

Mike: I don't think it needs to be justified at all. Our intention is to combine the energy of punk with a desire to progress on our instruments. We all listen to stuff other than punk; jazz or what not. I'm not going to be stuck playing the same four Ramones bar cords forever. They may do it great but what we do is different. I can't stand purely technical music either though. To me that's pure crap! The band wants to move forward but we want to keep that energy.

Eddie: I think our whole unwritten idea is to perch between raw, gutfelt, grinding noise on one hand and having as much energy as Damaged for instance.

Mike: I don't want to get into a big definition of what I think punk rock is supposed to be but there seems to be, in the alternative scene, an undercurrent of belief that working hard to be a good musician or know your instrument makes you not as valid as someone who didn't spend that time. It's not punk rock to strive for that. I think that's a load of shit! Try and open your mind a little bit.

Eddie: Besides punk is supposed to be about breaking borders. That's what we're trying to do.

Mike: It'd be fine for me if someone came up and said to me that they hate what we're doing if they would at least recognize that it's different, that'd be cool.

MRR: Has the scene in Santa Cruz been supportive?

Eddie: The college scene yeah. There's a big gap between the college scene and the local scene and it's a gap we're trying really hard to bridge.

Mike: We think building a bridge is very important. I'm not sure what the barriers are or why they're there. I think it's got something to do with the elitism of being a college student versus living and working downtown.

Eddie: Or not working.

Mike: This is starting to change though and hopefully it will change more.

If anyone would like information on Hedgehog or get their CD, you can write them at PO Box 1658/ Santa Cruz, CA 95061. They are going on tour in late August and September and would welcome help in booking shows. Eddie would also like to correspond with fellow diabetic musicians.

paste

PASTE is a new band from Vancouver, B.C. We've been together just over a year.

Originally I got a request to do a SUBVERSE LP for a new Germah I label, Bodonski Records. SUBVERSE was my previous band that had just broken up. We considered re-forming to do the LP, but decided a new line up and sound were in order. Mike Jak, guitarist with the DAYGLO ABORTIONS joined us on drums. I moved from bass to second guitar and our longtime pal Grunte took the bass spot. Nick and Rob of SUBVERSE sing and play guitar respectively.

The new line up clicked and we all agree that the PASTE sound is fresh, melodic and powerful.

We will be releasing our first LP on Bodonski Records in Europe, and hope to have a North American label soon. There is a PASTE demo tape avalible for $5.00. It's got eight songs and comes with a lyric sheet. If you are punk you'll get one.

PASTE c/o T. Shields/ 2017 Hamilton St/ New Westminster, BC V3M 2P5/ Canada

Love, peace & granola, Little Tommy Cumbag.

DOIN' HORSE hail from Frankfurt/ West Germany & have an EP out. DOIN' HORSE are Oskar (drums), Malek (lead guitar), Christopher (rhythm guitar), Winnie (bass), Free Dare (vocals). Interview was done by Al from Riddim fanzine.

MRR: How long do you exist?

Dare: Since summer '90.

MRR: I know, that Winnie and Oskar played in DER DURSTIGE MANN and Free Dare was a member of BILDSTORUNG...

Dare: Before that we've formed LEUKOPLAST in '78 - it was garage punk at its worst. After that we've played in several groups, not only Punk ones. Then in summer of '89 me, Oskar, and two other guys formed THE CONFUSERS who later became DOIN' HORSE when Malek and Winnie joined and the original guitarist left. Christopher completed the line-up (formerly HACKE PETERS).

MRR: And now you have released your first record?

Dare: Yeah, on our own "Heavy Mental" label. We did the recordings in our rehearsal room, using a borrowed 8-track machine.

MRR: Any plans?

Oskar: Now the record's out it would be fine to do gigs on a regular base to get better known.

MRR: What are your musical influences?

Malek: I'm into SLAYER and stuff like that.

MRR: Winnie, I've heard you like artsy-fartsy music, something like that?

Winnie: Why artsy-fartsy? I like different kinds of music.

Dare: At the moment I hear a lot of New York Hatecore, Dancehall, Reggae, & HipHop.

MRR: You worked with samples on your EP.

Dare: Yeah, we would have liked to do more, but there wasn't time. Most Punk/HC bands usually don't do that kinda stuff, but I think it's great cause you can support the lyrics & music with it.

MRR: What about the Frankfurt Scene?

Dare: The scene divides mainly into Old School punk & the usual squatter-Hardcore scene. It's hard to get accepted when you don't fit into any of these schemes.

MRR: So you don't deal with politics?

Dare: You don't have to be part of a certain scene to express your political opinion, I believe in politics of the individual. On the other hand talking about music: most Frankfurt Punk/HC bands have a tendency towards Melodycore (BAD RELIGION, shit like that), what we don't do. We don't give a fuck about the scene, we don't need a movement to move us.

MRR: Why didn't you release the record on a better known label?

Dare: It's frustrating! You have to send tons of demos away & do some brown nosing, we did that with the first demo. You have to realize that most independent labels have the same structure as major labels - they only sign bands they can stereotype, i.e. bands who sound like BLACK FLAG or CRO-MAGS, so it's easier to sell them.

Contact: DOIN' HORSE c/o Fred Huttig/ Hugelstr. 83/ 6000 Frankfurt 50/ W. Germany. EP (with lyric sheet & sticker) for $6 ppd. - USA/ $4 ppd - Europe.

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OXYMORONS

P.S. If I haven't written you back yet don't worry. I will. I just got really busy, but now I have more time. Also, MRZ #3 will finally be out very soon (maybe now) sorry about the wait. grog

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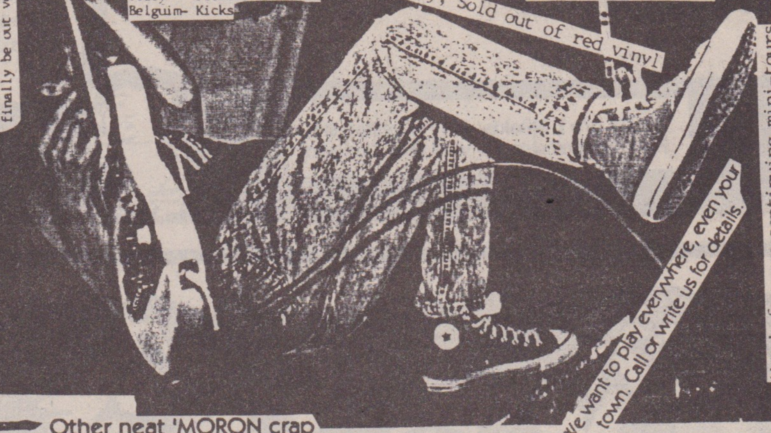

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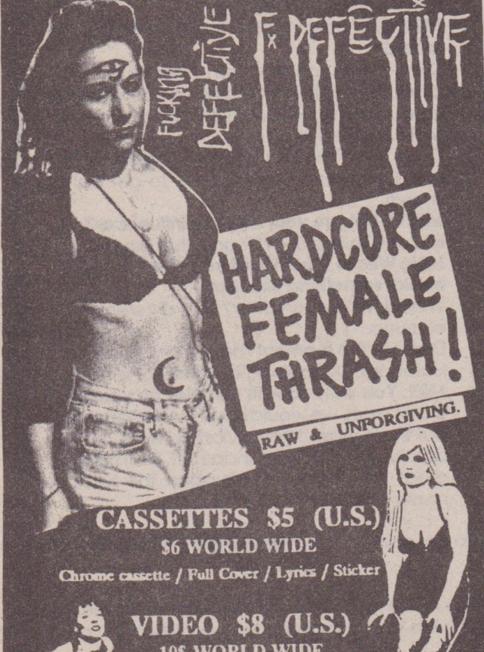

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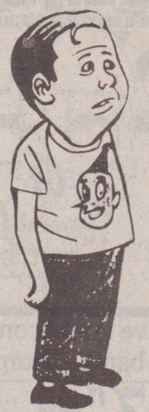

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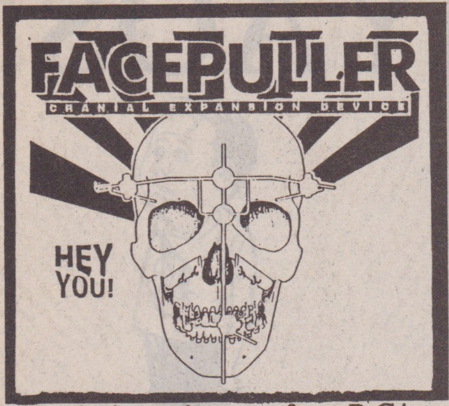

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BOMBSHELL --7"
New G'ville band with a slighly off kilter sound some liken to a blender full of Samiam, Sonic Youth, and a dash of Rapeman, among other things. Contains ex- People's Court, That Guy Ray, and myself (so there goes my objectivity, huh?)

RADON --7"
Now on the third pressing, This features two rockin songs with Brent (ex- Stabilizer) on vox, and two insanely catchy songs with Dave (ex- Minimum Wage) on vox. MRR, Flipside, & Cometbus are down with this, so check it out or be forever doomed. (new songs on comps and a 7" on the way...)

SPOKE "Celebrated"--7"
Full-on buzz-bitting, emo-melodic inspiration rolls off this burgundy saucer. Three pasta-core kids trade off on the vocals, each with a different approach (there's even a catchy power-pop tune and a tense instumental.) (New songs (comps & 7") out from various labels soon.)

NO IDEA #10
A blow-out issue featuring two 7"'s for the price of one: Jawbreaker/ Samiam & Spoke/ Radon/ Gruel/ Bombshell. Will have interviews & stuff... I'm grumpy: it was supposed to be out already, humpf! (out August).

NO IDEA #8
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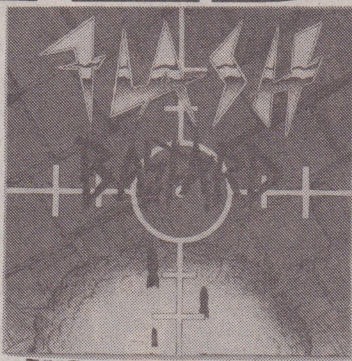

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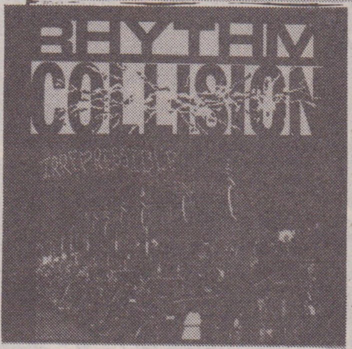

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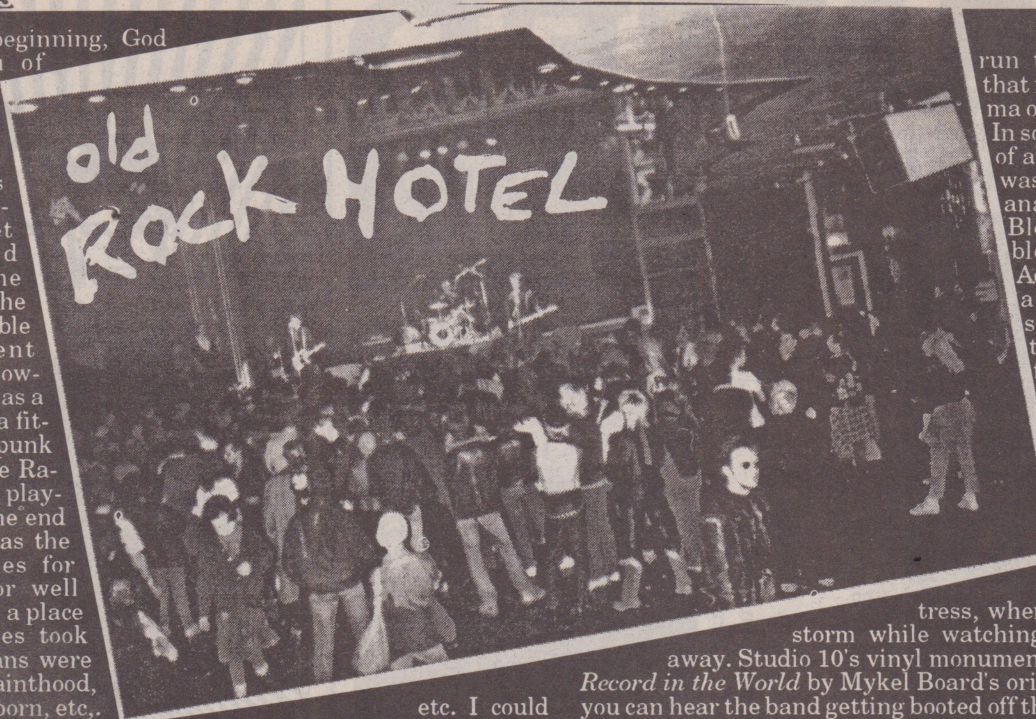


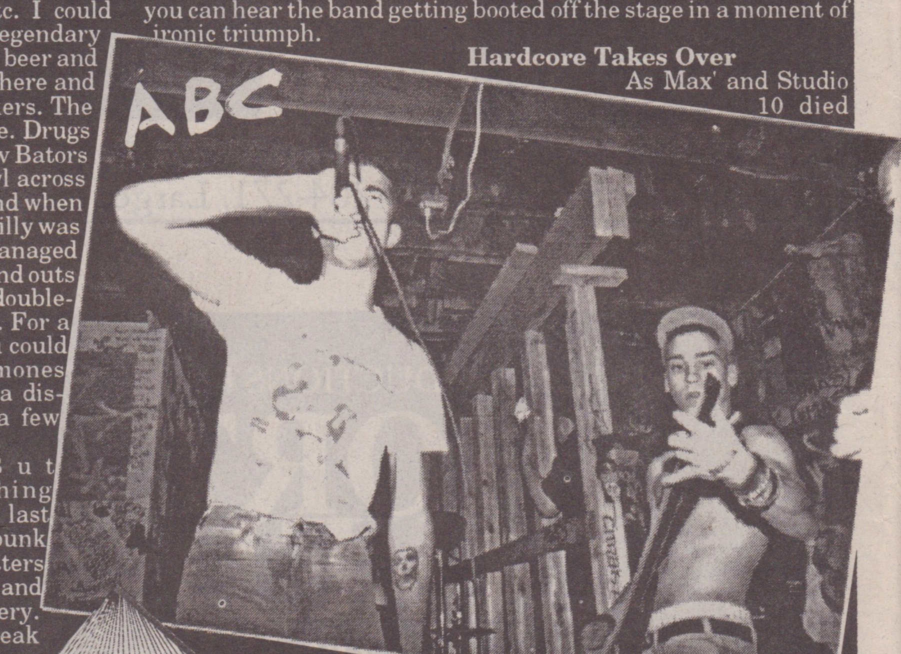
In the beginning, God (in the form of Hilly Kristal created CBGB-OM-FUG on New York City's most disreputable street (nevermind that in the 1890s it was the most fashionable entertainment district), the Bowery. CBGB's was a true dive and a fitting place for punk to be born (the Ramones started playing there at the end of 1974). It was the Holy of Holies for punk rock for well over a decade, a place where miracles took place, musicians were elevated to sainthood, legends were born, etc,. etc. I could fill up a whole page just listing the legendary bands and musicians who played there! Cheap beer and cheap admission along with an anything-goes atmosphere and open band rooms made it a heaven for 70s punk rockers. The drinking age was 18 and most punks were college age. Drugs were everywhere. Fans took off all their clothes and Stiv Bators got a blowjob on stage; nobody objected. I had to crawl across the stage to get in the toilet and never knew what I'd find when I stumbled into it,, as often as not an orgy in progress. Hilly was not just a money-grubbing capitalist no, he also managed bands like the Dead Boys (r.i.p.) and knew all the ins and outs of the punk scene. Vinyl moments of those days are the double-LP *Live at CBGB* and *Night of the Living Dead Boys*. For a while, CB's was our little secret, a place where you could see the Talking Heads and the Ramones playing back-to-back from a distance of 2 feet for a few bucks.

N.Y.

But nothing so good can last forever. Around 1978 punk was getting trendy, and jet-setters would fly into town, ask what was new and exciting, and be told: go to this weird club. on the Bowery. So they flocked to CBGB's. We had some fun trying to freak ouf the jet-setters in their jewels and minks, half of whom would leave about 10 bars into the first song. But, following the law of supply and demand, door prices soared til they reached the stratospheric level of $10 (that's probably over $20 in today's inflated dollars). So capitalism doth make paupers of us all. The natural result was that the punx went elsewhere.

Mainly to Pete Crowley's Max' Kansas City, on Park Avenue South at 17th St, from '76 on a competitor and then a worthy successor to CBGB's glory, its sound preserved on the Heartbreakers' *Live At Max* LP. Bands played upstairs and ate at the restaurant downstairs. Other clubs proliferated when the punks stopped going to CB's the celebrity-studded Mudd Club downtown, Hurrah's uptown, Trax, Tier 3, Irving Plaza (where I saw the Buzzcocks and the Gang Of Four together when both were largely unknown to New Yorkers): these places attracted a lot of "new wave" trendies and rich kids to punk rock shows, but Max' was the real punk hangout.

All these clubs were run to make money, and that is an existential dilemma of punx, who have none. In some ways, the best club of all at the end of the 70s was Studio 10, run by the anarchist Yippies at 10 Bleecker Street a pebble's throw from CB's. Admission was $3, the audience practically surrounded the stage, the Yips handed out free marijuana and sold Heineken for 50¢ a bottle, you could sleep over if you didn't want to go back to Long Island at 4 a.m., and best of all, a huge balcony was furnished with nothing but an enormous mattress, where you could fuck up a storm while watching a band play 20 feet away. Studio 10's vinyl monument is on the 7" *The Only Record in the World* by Mykel Board's original band, Art, where you can hear the band getting booted off the stage in a moment of ironic triumph.



Hardcore Takes Over

As Max' and Studio 10 died and hardcore came in around 1981, salvation took the form of a little club called A7, owned by Dave Gibson at the corner of Avenue A and E. 7th St. A7 was originally a tiny after-hours bar which allowed punx (led by Stephen of the False Prophets) to book all-ages, all-hours, 10 bands-for-$5 marathons and wasn't out to make money off these shows. Most of the kids didn't even drink! You could hang out there as long as you liked. The band Ism even recorded a song about it, "A7". Alas, I can't personally testify to A7's legendary greatness, since I was in prison during the six months it was going in 1981.

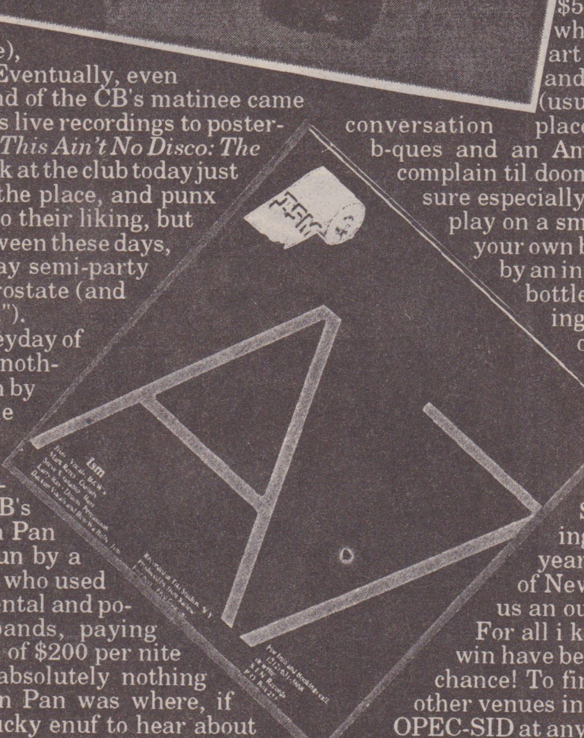
The jet-setters having stopped coming to CBGB's, Hilly opened up the club to hardcore matinees in '80-'81, and they became a $5-$7 feature every Sunday for most of the 80s. For punx the matinees brought a renaissance of the CBGB's magic, aided by the best club sound system in New York, tho the

LEGENDARY PUNK CLUBS

evenings were lost to new wavers except for occasional punk nite shows. The tables were cleared to make room for a slam pit and the stage was rebuilt. These were the glory years of NYC hardcore.

There were problems, mainly fighting and sometimes bully bouncers (the Hells Angels were brought in a couple times to restore a semblence of order). Hilly got less and less involved and turned on-site control of the matinees over his ex-wife, Karen, (popularly known as The Witch) who specialized in prohibitions and gradually tightened the rules. This was largely in response to lawsuits by parents of injured kids.

By 1986, metal influences were strong, the drinking age had been raised to 21 and strict carding kept out anyone under 16, a girl would get thrown out for taking a bra off, the rent was soaring, beer was expensive, and money was ruling more and more. Several times Hilly ended the matinees because of the violence (most of it actually in front of the club rather than inside), only to resume a few months later. Eventually, even stage-diving was banned. But the end of the CB's matinee came in November 1985, leaving numerous live recordings to posterity as well as a book, Roman Kozak's *This Ain't No Disco: The Story of CBGB*. It's worth taking a look at the club today just to soak up the history and vibes of the place, and punx have found the next-door pizza bar to their liking, but punk shows there are few and far between these days, the most recent one a cozy Xmas Day semi-party with the False Prophets and Iron Prostate (and me reading "A Visit from St. Vicious").



There were other clubs in the heyday of hardcore: Irving Plaza, looking like nothing so much as a high school gym, run by Polish war veterans; Danceteria; the old Peppermint Lounge (Sunday nite hardcore shows with 3 bands for $5 at W. 45th St); Great Gildersleeves, a big place adjacent to CB's doing hardcore shows in '83-'84; Tin Pan Alley, a small bar at W. 52nd St. run by a radical lady named Maggie who used it to subsidize experimental and politically radical bands, paying them a flat fee of $200 per nite and charging absolutely nothing to get in. Tin Pan was where, if you were lucky enuf to hear about it, you could go see the Butthole Surfers play for 2 straight hours, all for free: Club policy was never to advertise. Its closing in '88 was a major loss.

The old Rock Hotel on Jane Street near the Hudson River was the biggest of all the clubs, doing Saturday nite shows for 800 punx in a great setting, starting at $5 admission in 1984, bringing in the best of the touring bands and putting a bunch of headliners on a single bill, with dancing after the bands continuing to 5 or 6 a.m. Unfortunately, the owner, Chris Winiamson, was really a money-grubbing metalhead, so when the old joint closed he started renting out the Ritz and the World, becoming just another exploiter with storm troopers for bouncers; he feuded with the Alternative Press & Radio Council and eventually most punx wished him a speedy trip to hell. He's still luring "punk" bands into doing $25 shows, alas. The only other large club going now is the Marquee, with shows every couple months or so in a decent venue.

Punk Power: ABC No Rio

Now let me ten you about ABC No Rio, at 156 Rivington Street just above Delancey in the Hispanic Lower East Side. In the latter 80s, Bob Z used to put on "punkture" shows there. I lived a couple blocks away in '87 when I went to a show where 3 bands from punk's art/experimental/noise wing were deliberately trying to clear out the audience. They were making progress in that direction but were still a ways from their goal when suddenly shots rang out; a disputed drug deal upstairs was the reason, but the sound of gunfire was certainly more effective than the punkture bands in emptying the club.

Well, ABC came back in late 1989 under the guidance of Mike Bullshit (now departed for Texas or Iowa), and is still going strong (as this is written in mid July 92) as a punk-run club with Saturday matinees from around 4 to 8 p.m., 3 or 4 bands for $5; all-ages, of course. Neil does the bookings, which vary greatly in quality. Upstairs is an art ganery where kids sell records and zines and Food Not Bombs sells food not bombs (usually cold pasta and brownies); a great conversation place. There's a backyard with occasional bar-b-ques and an American flag pissing wall (feminists can complain til doomsday, but this target practice is one pleasure especially for boys). Downstairs is where the bands play on a small pillar-infested stage. You can bring in your own beer and go nude if you want; it's punk-run by an informal collective and has very few rules: no bottles inside or smoking downstairs, no fighting (almost never happens), no racist, sexist, or homophobic bands. A great, friendly place. Its main problem is that most of the bigger touring bands won't play there, since it's to small to make much money, tho it's tons of fun.

The artistic group which has charge of the space and lets us punx do our thing on Saturdays does other shit like poetry readings and art happenings on other days. For years they've been in a legal fight with the City of New York, which of course is trying to throw us an out and turn the place over to the cobwebs. For all i know, by the time this is printed the place win have been closed. So check it out while you have a chance! To find out who's playing there (and at many other venues in the New York metro area), just can (212) OPEC-SID at any hour, Glenn, (my worthy successor as the Voice of Sid) changes the 3-minute tape on Thursdays and Mondays. I'm trying to get a punk coffeehouse started there if the city doesn't throw us all out.

And after ABC? Who knows; all I can say is that the punk energy continues and so far has always found another place to gather. On to Brooklyn?

To support ABC in its fight for survival against the city government, write to: Felice Michetti, Commisioner, HPD, 100 Gold St, NY, NY 10038 (212) 978-6100; Luis Cancel, Cultural Affairs, 2 Columbus Cir., NY, NY 10019, (212) 841-4127; and hizzoner David Dinkins, City Hall, NY, NY 10007 (212) 566-5700.

by Donny the Punk

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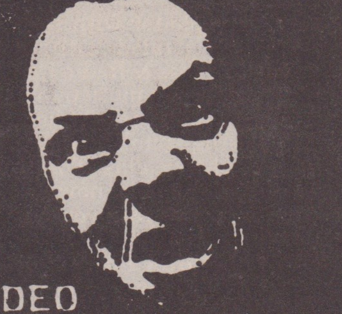

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FOBIA

Punk & Politics in Spain

By Dave & Ged

I first got the idea for this article on November 17, the anniversary of Generalissimo Franco's death. Over 3000 people attended a mass in his honor, and young Nazi skins and old civil war generation fascists joined forces in the streets to mourn their leader. The police stood on the sidelines, watching. At the counterdemonstration, a handful of punks, anarchists, gays, lesbians and the radical left got their heads smashed in by overly enthusiastic cops dying to break in those brand new clubs.

1992 marks the 500th anniversary of Columbus' "discovery" of America and the Spanish government has launched a massive campaign of media hype and self-indulgent propaganda celebrating this historic "meeting of two worlds." In 1992, Spain will also host both the World's Fair in Seville and the summer Olympics in Barcelona. 1992 is Spain's year in the spotlight, and the so-called socialist government is bending over backwards to clean up the shit in the streets—or at least brush it under the rug until the crowds clear. To make room for these events and their spectators, many of the older, working class neighborhoods of these cities are being leveled, and the police and "security" forces are being reinforced and specially trained in counterterrorist tactics. And throughout Spain massive amounts of capital are being invested not in public works, but in superficial beautification and monument restoration projects. These are designed to attract rich tourists and international investment, especially key for Spain as 1992 also marks the economic unification of Europe. While this will allow greater mobility of labor and capital within the EEC, it also means extremely tight controls on "illegal" i.e. immigrant labor.

In anticipation of 1992, the "socialist" government recently passed an incredibly repressive piece of legislation called the "Law of Citizen Security," ostensibly necessary in the name of the "war on drugs" (sound familiar?) This blatantly unconstitutional piece of bullshit is identical to the recent Supreme Court actions in the U.S. It essentially gives the police force Carte Blanche to do whatever the fuck they want. They can now detain people without a court order, for no specific reason and for an unlimited time, and deny them rights to a lawyer. They can enter and search your home without a warrant. It's now mandatory to carry your I.D. with you at all times, and the police can and do arbitrarily stop people in the streets and force them to show I.D. and proof of citizenship. Needless to say, this law, which assumes guilt until you prove otherwise, opens the door for arbitrary harassment of people of color, punks, hippies, and basically anyone who isn't white or doesn't wear a fucking three-piece suit. The government's lame response that "those who haven't done anything wrong have nothing to fear" is bullshit.

The emergence of this kinder, gentler fascism in Spain has fostered small, yet determined and persistent cultures of resistance. These include various politically radical and vociferous squats, direct action anti-fascist organizations such as GRAPO, an SF style ACT-UP group called La Radikal Gai, and a small but thriving punk scene. In fact, the only positive aspect to all this is that not everybody has been so brain-numbed by television that they took this lying down; there have been some large and radical protests, one with several thousand people present. The following is an interview with members of Fobia, an alternative punk/hardcore distributor and label that strives to combine activism and radical politics with the alternative music that they produce and sell. Present at the interview were Angel, Mar and La Requena of Fobia, and Dave and Ged from MRR.

Q. Could you please give us a brief history of Fobia: What do you do, who works here. What are the main ideas that drive this place?

Hey! Turn the Page

An Interview

Fobia was one of the few inspiring things about my recent trip to Spain. An anarchist collective, they run a small store and mail-order business out of a tiny squatted building in Madrid. Every Sunday, at Madrid's weekly flea market the Rastro, they distribute punk music & information. And in a country that seems to have all but forgotten its radical political heritage, the intensity of Fobia's conviction, and their impressive achievements under harsh conditions should be an inspiration to all.

Fascism In Spain

Top: A leading fascist group at the University of Madrid. A fitting name, no? **Middle:** The call to march in Franco's honor heeded by over 3000. **Inset:** He's everywhere

Angel: Well-that's a big question. I think our ideology will become apparent over the course of the interview. As for the history—the group first formed as a band in November,1984—actually Fobia came from two sources, a radical direct action group, and a Madrid band called 1985. Fobia was formed as a collective, a direct action group devoted to distributing counterinformation and alternative and hardcore music. It might strike you that Fobia today is focused on music. But Fobia didn't originate with music, it began with ideas. And even today, the focus of Fobia, for the people who work here, the most important things, the things that inspire them, it's not the music, never. Right now Fobia is very involved in the music scene, with record distribution and production and the label—but Fobia was around for four years before it was a label, before it did any serious music stuff. The people in Fobia came from animal liberation groups, from anti-capital groups, from groups of squatters—in reality the reason we're in Fobia is because we're political, because we did things. We've found that records are a great way to disseminate information to people, whether it be animal liberation or whatever other political stuff. We're into the music, of course, and via the music we can share ideas and stories. But I think the music is secondary. First are our political goals, even now that we've focused more on the music scene. I don't think it's accurate to label Fobia as "punk and hardcore" and leave it at that. I think it's better to say that Fobia is animal liberation, it is living your life without bosses, it is radical environmentalism, it is smashing authority...I think that is clearer, than to identify Fobia strictly in musical terms.

Q. There's a lot of political stuff going on now in Spain. Why focus on punk rock?

Angel. Because in Madrid there's not enough, there's very little musically. I also think that the political groups that do exist don't deal with themes that are important to us, and the ones they are committed to we don't find relevant to our lives. For example—the workers' struggle doesn't particularly interest us, as first of all we're doing everything possible to not work, not in the traditional sense anyway. And the majority of the radical movements in Spain do not address topics that for us are fundamental—vegetarianism, or living in your own way—without rigid doctrines or bosses. We work in punk rock— in an alternative environment. That's where we've found the most alternative scene, that which most appeals to us. But we're open to all kinds of things and we try to demonstrate that. And do it. But the issues that currently drive us are animal liberation and living your own life, without rules.

Mar: About the animal liberation struggle—we've been practically forced to give it up. There are very few people who did actions, and the few that there were of us, the police started to pick us off, to arrest us. They made it very plain that if we continued, we'd fall into the hands the police.

Q. What do you think distinguishes the Spanish punk scene from the one in the US, or other European countries?

Mar: Something I've noticed is that many groups in Spain, although they have excellent, radical lyrics, often they say one thing and do another. They speak out loudly against the mili (military service is compulsory in Spain) yet they all participate. There's a lot of hypocrisy. They don't have ideas, they spend all their time in the bars.

Angel: In addition, there aren't really many good politically-oriented fanzines. The best ones that exist are mostly focused on music. And the few that aren't, no one reads them because they think they're getting lectured. The political types usually pass on the music scene, and vice versa. I think that what's going on now in the German scene will happen here within five, six, ten years. Here for example there really aren't any distributors. Or labels. Practically no collectives, or shows. There's very little, in comparison with whatever other place. And what is done here, for the most part, is pretty shitty. Also, people here don't really take a stand—they don't commit themselves. They're not consistent. When six, seven, eight people get together to work on something, they talk a lot, argue, repeat themselves, don't get much done. We don't have a consensus mentality. In Spain as well we have a pretty harsh social reality that definitely shapes the way people think. For instance the family here has a super-high status, second only to religion. Most people live with their families for most of their lives. To become independent, well, you either prostitute yourself or you have it really shitty, because a halfway decent job is almost impossible to find. If you do get a job, they work your ass off and the conditions are shit. And the Mili— Spain has a harsh social reality. No one will give you money for not working to the extent that they do in other European countries—we don't have a decent social security, or assistance programs, or anything.

Q. To what extent do you work with other radical or anarchist institutions in Madrid? Is there a sense of community among punks here, or is there lots of infighting?

Angel: I don't think there is a very coherent scene. I think the majority of people go to concerts etc. but in general they don't do anything more. Nothing more. Also there are people who you might think are part of the scene, but according to me, they're not. They're people who are in the scene but follow an institutional lifestyle—the way they make money...and they're not just playing along with the system casually, they're participating in it because it suits their lifestyles, because they want to, because it's convenient. For example, they need to work to afford their grams of hash, they want certain things from society that interest them and they participate for that. What happens is that they

also like the music and the alternative scene. But according to me there are too many of that kind of people here and they don't really belong. There are people who like alcohol and here there are overly gregarious forms of drinking, taking speed, listening to fast music, whatever. These are all different lifestyles, but that kind of person doesn't interest me, if that's all there is to their personality. Unfortunately from what I can tell that's what the bulk of the people who make up the scene are like. There are other people as well, who do political things, but generally they work only as individuals. The scene does seem to be coalescing a bit lately, but from my experience the majority of the collectives that have formed, at least in Madrid, lasted a little while, didn't accomplish much, then burnt out. Of the collectives that exist currently in Madrid, I personally don't collaborate with any of them. I only do projects with individuals, and even then we don't do many actions. We basically concentrate on the store, on the music aspect. Before we were more active, but lately less so. We've been thinking of involving ourselves more in direct action, for animal liberation or whatever other theme that seems most urgent. We try in any case, although we do not do so many direct actions, to incorporate political issues and awareness into all aspects of our work. And if we don't work with other groups it's because we've had lots of bad experiences, above all because people use you and trick you. Because even though many people claim to be anti-commercial they often try to get money out of you, for reasons of greed. Also in the radical collectives that exist, there's often a "correct" way to think on specific issues. There are certain themes that are taken up and fought for, and sometimes if you try to discuss or question them or bring up others you are rejected, because there are...well, there are too many "bosses," too many people trying to tell you how to think. There's a stereotype of the "radical," the guy who drinks a lot, smokes joints, who likes raucous music, who maybe is kind of an idiot and who doesn't really use his head. There are a lot of guys like that in the scene, and the people who are "leaders," who have intelligence and the capacity to move and inspire people, they're maintaining the status quo within the radical community. They often take advantage of people for their own ends. I don't have any confidence in any collective in Madrid, and at least from my experience the most important collectives, the ones which attract the most people, are using people, and are based on hypocrisy.

Q. Some people say that punk has become institutionalized and commercialized. What do you think about that? What are your on-going sources of inspiration?

Angel: I'm here collaborating with other people, doing projects, but sincerely I don't like the majority of people, even within the scene. They often appear hypocritical, only after money; they'll use you. What I'm saying is that I'm not here for the movement or those kind of people, I'm here because I'm living my life in the way that I want to and I'm doing projects that have meaning and value for me. But if someone else were doing these projects, or if I were participating in a movement, these projects would lose their value for me. Of course I don't like to see things become commercialized but it's not just the commercialization of hardcore that bothers me—everything, food, public transportation, everything is becoming commodified and commercialized. And that's shit because private enterprises charge you up the ass for basic things. I commercialize everything that I do inherently, because Fobia is a business, but I try to do it honestly and invest all the money we gain from our business into projects. Fobia is not run like a normal business in the sense that I do not charge rip-off prices, nor do I work for personal profit. Perhaps we are a very anti-commercial form of commercialization.

Q. So you don't make a living from Fobia?

Angel: We do make money—but the workers haven't really taken money from Fobia yet. Of course we have used a little for our lives, for a few things or whatever, but nearly all of what Fobia has earned we've re-invested.

Mar: We work full-time at Fobia but as we live in a squat and get unemployment from the government, we really don't have need of an income and can afford to essentially volunteer our labor.

Q. Fobia is both a store and a record label. What kinds of projects has the label done and what is in the works?

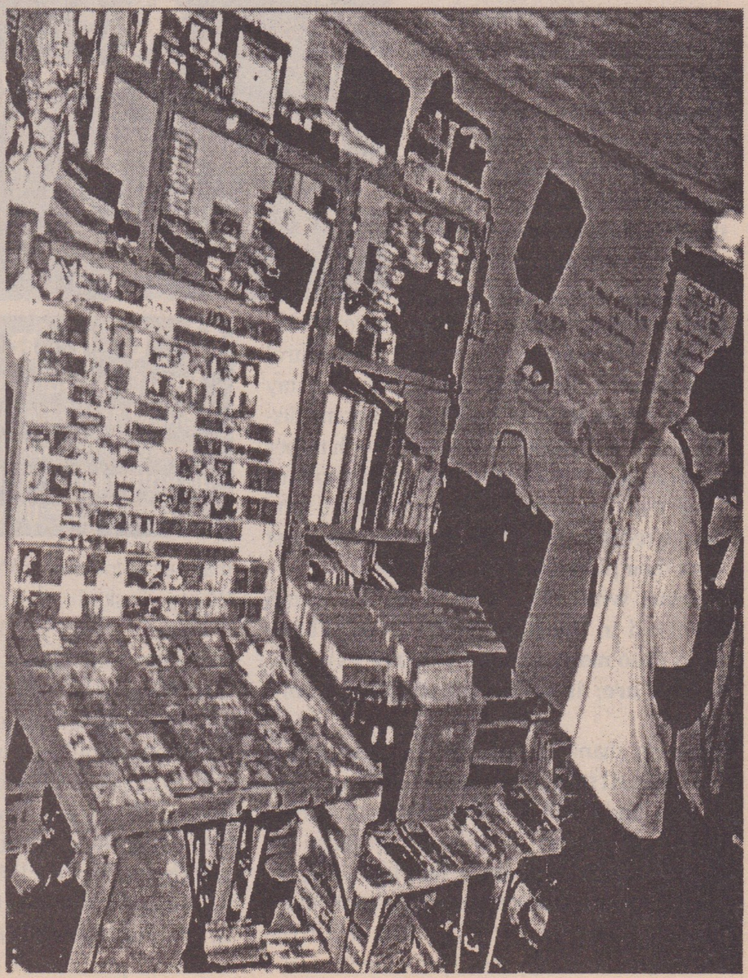
Angel. Fobia has released Andanada 7, a Madrid band. Right now we have their LP "A Mala Hostia." Also we produced, along with Rumble records, H.H.H.'s first EP (from Gerona) and we're coming out with another. And also a record of C.L.G.S.E.(Contra La Gente Sin Escrupulos), a group from Odio, and Nocivo, from Valencia, and we're currently working on a re-edition of the Upright Citizens' LP, "Open Eyes, Open Ears..." This is all at an alternative level. We want to start producing non-profit records as well, in collaboration with Loony Tunes, a British label. We're planning on issuing Active Minds' next single, which should be out soon in '92. Also with Loony Tunes we're going to jointly edit and produce a series of records, alternative and non-profit. We want to commit more to non-profit production. We want to issue a compilation EP with an anti-vivisection theme, with lots of information inside and whose profits will all go to the A.L.F. (Animal Liberation Front) I know we've got lots of projects—we'll see what we're able to accomplish.

Q. Clearly you buy and sell things at a profit. How have you addressed the contradiction between your anti-capitalist politics and the fact that you have to work in the real world?

Angel: In distribution, if a record is nonprofit, we sell it without a markup or at a very low price. We distribute non-profit, we do an alternative distribution where we raise the price

FOBIA: THE STORE

From a tiny squatted room Fobia conducts its business. They sell records, tapes, videos, T-Shirts. Most of their stuff is overtly political. All labor is volunteer. They are always open.



only five to fifteen percent. Then we do a "commercial" distribution—that is to say we also sell commercial material where we raise the price—in some cases on material which we ourselves have produced, we mark up as much as fifty percent. But we always maintain prices that are accessible to people and that are much cheaper than market prices. Of the records that we have produced the first pressing we used to cover our costs. And for the second pressing we maintained a very low price and from that we got enough to pay for the next projects. But—we're not out to rip people off at all. That's not why we're working. We're trying to provide cool stuff for affordable prices.

Q. But when you sell records, i.e., mailorder, local distribution, etc., how do you actually insure that your prices are kept so low?

Angel: This is what happens: we put a price limit on the records. The problems that we've had are when we collaborate with other labels, sometimes they've sold at a higher price, to commercial distributors, but we've pretty much stopped that, at least for the things that we've produced. Fobia the label sells at a fixed price, and doesn't distribute commercially, doesn't sell to stores, or to distributors or other individuals who don't let us know what their plans are for the record. Of course there is a limit to the degree that we can realistically control what happens to the records. That is to say: we control each record, but not each distributor where it ends up. We try to control each record to the extent that the price will stay where we set it. If we find out that some distributor is jacking up the price, we cut him/her off. For us, the price limit is a very important issue, that the price should stay low. If we send people records in bulk we've got to know just what their plans are for those records.

OUTREACH
Top: Every Sunday, Fobia sets up its stand at the Rastro, Madrid's huge weekly flea market, where they share an entire block with other left groups.
Inset: See, they're just like us!

Q. Mar: what is it like to be a woman involved in the punk scene here? There aren't too many women who are as active as you are; it seems pretty male-dominated.

Mar: It's changing little by little, but you're right. When I started out, I put myself in a world of men, and it still is. You rarely see a woman dancing in the pit, for instance, because the men don't leave you alone, they kick you constantly—and it's something that—well, that's their stupid trip. At first at our post, at Tirso de Molina, no one really asked me what the fuck I was doing. And I don't really know. Because it's always been a male scene. It's logical that women don't dare to try and play in bands, at shows, because, well, you hear all kinds of shit, there's a chick in the band, bla bla bla. For them, she's just an object, a body, and on top of it all they say she won't play well because she's a woman...

Q. So what brought you into it?

Mar: Well, for me Fobia represents a lifestyle, a manner of looking at things and living my life. What you asked earlier about how many people work at Fobia, for me the number is unimportant. There could be two, or a hundred, I wouldn't care. What matters for me is good personal and individual work. You don't have to go through some kind of public trial or meeting for everyone to approve of what you're planning on doing. So you, or whoever, if you share our ideas and want to work, fine. But whether you're working "for Fobia" or on your own, if you're doing worthwhile stuff, it's the same

Q. Has Fobia encountered any internal or external problems? Infighting, problems with cops, whatever?

Mar: Yes, we've had some problems with the police for the type of material that we sell. At Tirso de Molina for example they give us a hassle because we don't have a permit to operate our stand, but when I tried to get a permit, they wouldn't give me one, I suppose because of the nature of the material that we sell! They don't want us to have the post in Tirso de Molina. Every Sunday there are more punks in Tirso, hanging out, and the cops don't like it, so they try to get rid of our post, to clear the punks out.

Angel: Regarding internal problems, we've got the normal ones, I suppose, occasionally we don't agree. But we haven't had any big problems up to this point. Only economic ones—typical ones.

Q: Last Question: What do you think of MaximumRockNRoll?

Angel: Personally I like it a lot. For me it's a great way to find out about alternative labels. And to get information—right now, it's essential. The scene would definitely be different without it. It provides an essential means of communicating what's going on within the scene, all over the world. Without MR&R people wouldn't be as informed about what's going on in other places, nor as inspired—it lets you know who's cool, who's commercial, who's an asshole, etc. MR&R brings all this type of shit to the surface. Politically it's great—and Blacklist also seems really cool, they carry good stuff and they don't rip you off.

Mar: But it's really difficult to get Maximum here. It's a hassle and we can only get it months behind. Plus we wanted to distribute it several years ago and we had some problems with the people who distributed it from England. Also, because it's in English, I really can't say whether or not I like it, as I can't understand it.

Angel: Also—I'm not sure how to put it—but I wish there were more than just MR&R. MR&R monopolizes the scene and sets the standards. Although there are other good fanzines, many people just buy MR&R and that's it. But probably that's not your fault, I just wish there were more diversity.

Don't you wish they had really ripped us apart?

To contact Angel or Mar with the truth about MRR, or to correspond with any of the groups mentioned in the interview, write FOBIA at Apdo. 46443, 28080 Madrid.

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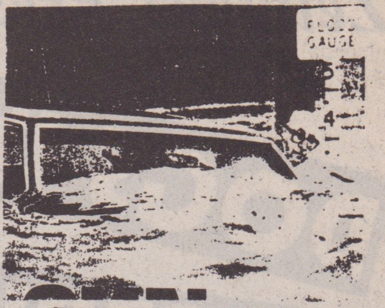

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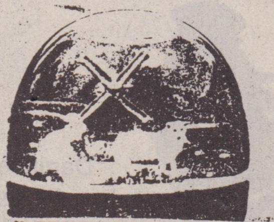

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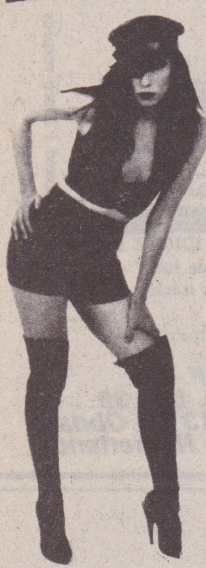

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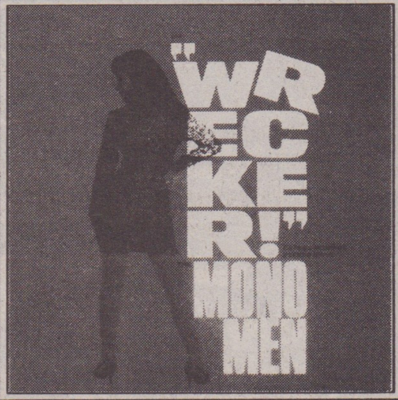

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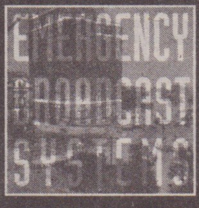

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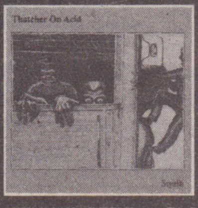

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PRINTED MATTER FOR ART THAT MATTERS DEPT.: Not to forget my own efforts; 'WARFEAR' is still available. Functioning as an extension to my work in the Pressure Drop Press 'A No Record Deal' project. A last tirade against war before "peace" breaks out. Taking the form of a 32-page booklet, a 15" x 22" poster and postcards, all housed in a specially printed envelope. Limited to 1,000 pieces. For those who liked 'Punchline' this could be what you're looking for. And, speaking of 'Punchline,' production will begin again this October with issue number 13, "Static Elect Trickery," so, stay tuned.

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AGNOSTIC FRONT - "Alive In 85" EP
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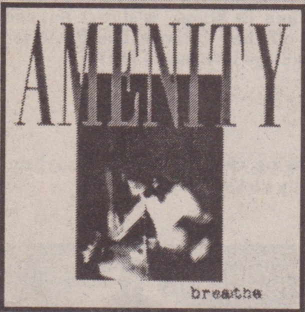


AMENITY - "Breathe" EP
The guitar crunch of HELMET and the noise of STEEL POLE and the grace of FUGAZI. AMENITY comes across sincere and honest. Great production, lyrics and cover. I look for more to come in the future. (SM)
(Scortch, PO Box 95363, Seattle, WA 98145-2363

AMERICAN SOUL SPIDERS/SUPER SNAZZ - split EP
Most rockin' thing I've heard this month. Two excellent Japanese pop punk bands lay out teen heartbreak and crunch as well as, if not better than, a lot of American garage heads. SUPER SNAZZ are an all-girl bubblegum band and the SPIDERS are Lemmy-inspired motorcycle molesters. (JD)
(Baylor Records, 633 Leonard St., #3, Brooklyn, NY)

AMYGDALA - "Potsy Loves Chaci" tape
Strange crispy open minded Bay Area crazy homospecific cool arty tape that I actually enjoy and it's got a WAITRESSES' cover. It says it's free to females so tell them your name is Lorraine. Sexism works both ways, but this tape costs myn $2 or trade, first 20 get free condom. Buy it (unless yr a chyk).
(Matt, PO Box 6963, San Mateo, CA 94403

ANNIE RED SHIRT - EP
One side features lite experimental/industrial/spoken word — a total miss. The female vocal pop tune on the flip recalls middling quality GYMSLIPS. Okay, I guess. (SS)
(no address)

ANTI HEROS - "Election Day" EP
Very good slow-to-medium hardcore with excellent lyrics concerning fat-cat politicians hiding the facts from their countrymen with "loads of smoke and trickery". These guys are the true American Skinheads criticizing ex-friends for embracing the Nazi/Ku Klux Klan hatred. This is well thought out music with intelligent words. This record is recommended. (BR)
(G.M.M. Records, 190 Hale St, Atlanta, GA 30307)

ATHLETE'S BUTT & THE FRIENDLY NOBODIES - tape
Immediate bonus points for being from Utah. Ummm...garagey punky music with pretty cool lyrics but still not quite congealed. In the long run, a band to watch fer, I think. 2 myn, 2 wymyn. (DH)
(Leonard, 4103W 5740 S, Kearns, UT 84118)

BACK TO NORMAL - EP
Good faster-paced melodic punk rock from Finland with cool grinding guitars and extra-cool nasal type vocals. Their first record, lyrics in English. (KK)
($6 ppd: Slode Headquarters, PO Box 21, 28451 Vanha-Ulvila, FINLAND)

BEDLAM HOUR - "Porcupine" EP
It's nice to know that some goofy bands are still alive and kicking. This silly, retardo 7" even has a cover of a Pontiac car commercial. The musical style ranges from early 70's mellow southern rock to hard ,thrashing BAD BRAINS influenced hardcore. all this is leveled off with some serious lyrics concerning racism and positive attitude (MK)
(c/o Chuck Walker, 501 Pelham Dr. #D-102, Columbia, SC 29209)

BIMBO SHRINEHEADS - "Ime Da Una Radia!" EP
Great words - politics in action - sung in an ethereal, dreamy way set to ambient guitars and basic drums. The lines that "Eclectic Bitch" writes to convey her innermost insight are poetic, memorable and hard hitting. Five songs and a booklet/lyric sheet. (KG)
(Vandal Children Records, PO Box 260805, Hartford, CT 06126-0805)

BLATHERSKITE/NATURAL CAUSE - split EP
Wow, quite a bit of variation here. NC play in a sorta progressive PLAID RETINA vein, getting a little fancy but still keeping my interest, especially with the cool screamed vocals. BLATHERSKITE pump out a wonderfully crunchy grindcore piece only to turn around and rap on the next song. Both tunes work but don't expect any offers from Tommy Boy. (NN)
(Rhetoric Records, PO Box 82, Madison, WI 53701)

BLINDFOLD - "Deprogrammers Do Not Exist" EP
If the title doesn't clue you in then perhaps the label name; "PMA Records" will. Sex is bad, porn is bad, drugs, meat and cigarettes are bad. Not much besides unity, spirituality and vaguely Krishna sentiment seems to be good. This is a 4 song EP of power core, that's decent enough, I just can't follow the lyrical spiel so I'm left feeling a tad cynical towards this whole release. (LD)
(PMA Records, PO Box 122, 8800 Roesalare, BELGIUM)

BLUE MEANIES - "Grandma Shampoo/Dickory Dock"
Neo-Ska with a horn section. Although these tracks were recorded live the sleeve says they are from an upcoming album. "Grandma Shampoo" is a mix of Ska and ethnic Euro-folk. "Dickory Dock" has a funky sound with some HENDRIX (Jimi) influence. Fans of FISHBONE might want to check this out. (MC)
(No Record Co, 5416 Blodgett Ave., Downers Grove, IL 60515)

BRUJERIA - "Machetazos" EP
Alternative Tentacles' first Mexican Satanic death metal release and it's about time! I really don't know how seriously to take these guys but, parody or not, this is some of the heaviest and sickest stuff around. Totally blistering and highly recommended. Vaya con el Diablo, hombres! (NN)
(Alternative Tentacles, PO Box424756, SF, CA 94142)

CKN - EP
Tried-and-true punk and metal riffs with thrash interludes. Lyrics break no new ground, dealing with hatred for "the fascist system" and personal disillusionment and depression. I'm certainly all in favor of hating the fascist system, and there are good reasons why those riffs have been loved for generations, but I kinda fail to see how the world in 1992 is really made a better place for having one more record like this in it. To the limited extent that CKN escape the trap of total genericity, they can thank their impressively spastic vocalist. (EW)
(Live Today! Records, Ritsevoort 38, 1811 DP Alkmaar, HOLLAND)

RECORD REVIEWS

CKN/UNACCEPTED - split EP
UNACCECPTED keep up a pretty steady, catchy but simplistic beat, but the somewhat sloppy hardcore sound just doesn't blend well with the "Whoooaaa, oohhh, oohhh" rock vocals. But wait, the best is yet to come with CKN - pour on the intensity, turn up the heat and boil over in less than 30 seconds. Fast, loud and mmm, mmm good, full, thick sounding guitars. Short blast of vocals ala CONFLICT-minus-the-accent style vocals. The faster the better! (SB)
(Stiching De Wilde Wereld, Postbus 39, 1713 ZG, Obdaw, NETHERLANDS)

CAPITALIST CASUALTIES - "Disassembly Line" LP
The CASUALTIES are back, causing some damage of their own. Actually, your neighbors will soon be the true victims as you'll undoubtedly want crank your stereo up to the limit in order to bathe in the power and ferocity this record emits. Remember, there's no substitute for good hardcore so ignore those pesky people pounding on the walls, sit back, and let 'er rip! (NN)
(Slap A Ham, PO Box 420843, SF, CA 94142-0843)

CARA DE NADA - tape
Really butt-kickin', passionate pop-punk! Traces of the DESCENDENTS and early SCREAM compliment their sound. Rules! (KW)
(518 Washington St. #4, Santa Cruz, CA 95060)

CAT'S GAME - "Home Sweet Home" EP
Tempestuous Vancouver, Canada Hard-core. The A-side is a meaningful song about squatters and property ownership. It's fast and furious! Somewhat like FEAR overwhelms FUGAZI. Perhaps a touch of MINUTEMEN lurking. The other song "Alien" is slower but still rocks. Good. (BR)
(3 Minute Mile Records, S.F.U. T.C. 216, Burnaby, BC, V5A1S6, CANADA)

CHAIN LINK FENCE - EP
Hawaiian country swing fuzzed together with murderous hard hitting sledge hammer riffs. Vocals range from MORRISON to DANZIG to out of control screams. More of a rock band than a punk band. "John Wesley Hardin" is an ear terroriser song. The other two sound more like LIVING COLOR! For the truly deranged who can still hold down a job. (SM)
(Direct Hit, 3609 Parry Ave, Dallas, TX 75226)

CHICKEN MILK - tape
Pretty cool rockin mid tempo semi punky rockin mid tempo kinda punky stuff. Oh yeah all wymyn too. (DH)
(18 Fernbank Avenue, Toronto, Ont M6H 1W1, CANADA)

CHILDISH, BILLY - "Ballad of Hollis Brown/Grizzerly Bear"
Two bluesy, folky songs, one done acapella. Poor recording quality (part of their "charm"?) Ho-hum. (GF)
(Sub Pop)

CONTROPOTERE - EP
From Italy comes this dark, eerie record that combine dramatic structure with multifaceted hardcore. At times bringing to mind NEUROSIS and NAUSEA this heavy, apocalyptic grind is melded with theatrical pounding tribal music. Lyrics and tribal chants sung in Italian. (MK)
(Skuld Releases, Schelmengraben 59, 7016 Gerlingen, GERMANY)

CRASH WORSHIP ADRV - "Espontaneo!" CD
They can hear the war drums beating, echoing over the hills. Slowly they realize that their death is imminent, and they begin to bleat and cry like caged animals, as each concussive wave of percussion smashes down harder than the last. Finally, CRASH WORSHIP can resist no longer, and it falls upon its prey with orgasmic ferocity - to the magnificent sound of its victims' shrieks of anguish. (DS)
(Charnel House Productions, PO Box 170277, San Francisco, CA 94117-0277)

CRAWL - tape
Take BUZZOVEN, throw in some tempo changes, make the tunes a bit catchier, and you'll get a pretty decent conception of the wonder that is CRAWL. Heaviness, originality, and a nice grungey feel all mixed into one. Whatta deal! (NN)
(4050 SW 6 St., Miami, FL 33134)

CREAMERS - "Stick It In Your Ear" LP
While there are no new surprises here (except for one V.U.-type ballad thrown in), you get your money's worth in the driving punk we've come to expect from Leesa and her outfit. Despite personnel changes, the music rocks as tight and hard as ever, a non-stop barrage for your punk fix. Vinyl version only out as import. (TY)
(Triple X Records)

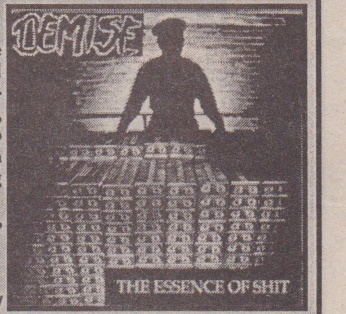
CROSSCURRENT - tape
Three songs' worth of great, metallic hardcore! "Square One" is about the LA riots, using soundbites to get the message across, while "Serenity" is pure MAELSTROM. (DS)
(2020 Seabury Ave, Minneapolis, MN 55406)

CUM DUMPSTER - "Purple Skirt Gang/Mind Destruct Device"
Leave it to Smelly to find a band with people named like "Hate Puker" and then put out their record. The A- side is a somewhat timeless noisy little punk tune, the flip sounds like the POP GROUP or a similar type band. If the back cover is what I think it is, I'm gonna be sick. (ML)
(Smelly Records, PO Box 77572 San Francisco, CA 44107)

DATE BAIT - "The Dragster Of Ghoststrip Hollow/Werewolf"
Kim Kane's new party/horror rock group clocks in with a great fast rocker that sounds like a rougher version of the SLICKEES. The flip (a cover?) is a finger-snapping ditty with a spooky groove. (BD)
(Deceased, 2101 Hildarose Drive #203, Silver Spring, MD 20902)

DEEP WOUND/SIEGE - split EP
DEEP WOUND check in with two songs not on their EP. "You're False" is fast and short (40 secs) as it should be. "time To Stand" is slower but still cooks. THE SIEGE side is their songs off off the "Cleanse The Bacteria" comp—all essential stuff. One of the best bootlegs I've seen. (TM)
(no address)

DEFORMED CONSCIENCE - EP
Great, great, great! 8 songs of hard, raging, chaotic, class war mayhem. This is the best new release this month, totally kicks booty. (SB)
(PO Box 1751, Torrington, CT 06790)



DEMISE - "The Essence Of Shit" EP
Self-produced Wisconsin powercore riding the fine line between "old school" and "generic". I groove on it though. Tense, aggro-core plum full o' bellowing about hate, the system, and hating the system. Sharp graphics, a potent DIY recording, and a pissed off aura should coax you into kicking down for a copy. (CD)
(Demise, 2401 W. Layton Ave., Milwaukee, WI 53221)

DIRTY LOVERS - "Teenage Love Bomb!/ All I Want"
Two raw DOLLS/HEARTBREAKERS scorchers from this defunct Aussie group whose career was cut short by a tragic accident. This was recorded in '89 and licensed from Dogmeat but I'm not sure if these tracks have previously surfaced. (BD)
(In The Red, PO Box 45953, L.A., CA 90049)

DISAFFECT - EP
Scottish hardcore with male & female vocals a la NAUSEA but more tuneful. The lyrics are political covering the usual topics (fascism, bigotry and the environment) without being as the band says "Cliched and repetitive". Excellent release. (MM)
(Flat Earth Records, 52 Call Lane, Leeds, LS1 6DT, ENGLAND)

DISRUPT/RESIST - split EP
As the nurse applied the bandages to my forehead she asked once again, "Now, you said someone hit you in the head with a record?" "No," I explained, "I was just *listening* to it. That's how I got this concussion." She heaved a long, drawn-out sigh of disbelief, so I gave her my extra copy of this lethal 7". Last I heard, she was still in a full body cast. (CD)
(Destroy All Music, 10 Montclair Ave., Little Falls, NJ 07424)

DOG POUND - "Counter Clockwise" EP
Good natured, spunky, fast pop punk with smart lyrics. An example: "You never listen to the things I say, then it's too late and the anger sets in. Self-inflicted pain inside your head." It's as if SLOPPY SECONDS and THE DICKIES collaborated. (BR)
(Pelican Records, 25 Crescent Ave, Totowa, NJ 07512)

RECORD REVIEWS

DOGMA MUNDISTA - "Cloudy Grey Skies" EP
Title track is a slow, pounding number that just didn't catch me in the melancholic way they might have been shooting for. The other side did get my attention though - it's great hardcore - blazing by you at a blurring pace and delving out apocalyptic lyrics in English one song and lyrics in Spanish on the other. The manic stuff is to be watched out for. (TM)
(Mundista Humanista Records, PO Box 473, Reseda, CA 91335)

DOWN - "Royal Crown" EP
The second 7in from this Michigan band; this one comes across as a bit bolder and daring. "Sara Anguish" is an upfront noise pop number, "Motionless" takes a more somber route, and "Royal Crown" sounds like someone reminiscing with a guitar. Human. (WG)
($3 to Bonehead Rex, 4746 Northgate, Ann Arbor, MI 48103)

THE DREAD - "Sickening" 10"
Blending hints of early BLACK FLAG with FUGAZI and SEVEN SECONDS, this Bay Area band turns out a 6 song 10" that falls just short of really good. I think it's when the vocals are sung instead of shouted that it does the songs in. Totally worthwhile for "Can't Get Away" though. (MH)
(The Dread, PO Box 6545, Concord, CA 94524)

DROWN - "Riding the 21" tape
Very eclectic and good. One minute I want to say they're approaching that old SOCIAL DISTORTION, cry in your beer sound, the next I want to say they've got that peppy, SQUIRREL BAIT wall of sound thing going. Neat stuff! (KW)
(Box 52051, Loop Station, Minneapolis, MN 55403)

ECONOCHRIST - "Trained to Serve" LP
Well, this is exactly what I expected. Everyone who heard this as I was listening to it knew exactly what it was. It's comperable to all of their other releases - if you're into what they're doing, you'll love this. It's angry, fast, aggressive hardcore - enough stylistic variety to keep it entertaining. They seem to have found the ideal balance with sampling - adding something to the record as a whole, but no single sample would become irritating on the thirtieth listen. Another great record from a band that hasn't disappointed me yet. (TM)
(Vermiform, PO Box 1145, Cooper Station, NY NY 10276)

EGO TRIP - "Together In The Mind"
Musically this is straightforward and constant heavy metallic hardcore with powerchords crunching over mid-paced metal beats. A moody introspective sentiment pervades the overall sound. This feeling comes across especially in the vocal approach which sounds similar to Ray Cappo's more recent style. The only negative is that the songs seem to lack distinction and seem to blur into one. (MK)
(Youth Bus)

EQUALITY/BY ALL MEANS - split EP
EQUALITY offers two songs sung in English (with an Italian accent) with a music feel of that modern American hardcore sound that's heard in straight edge circles - but done with sincerity, creativity. BY ALL MEANS reminds me of early SCREAM or MARGINAL MAN. They sing great HC songs in Italian. (KG)
(Greenrecords c/o Guilio Repetto, Via Falloppia 38, 35100 Padova, ITALY)

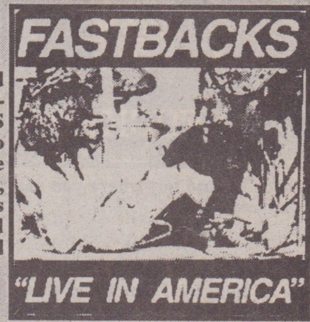
EX MACHINA-LP
A heavy post-punk record sung in Austrian. Gloomy stuff that switches from GANG OF FOUR-ish bass heavy stuff to metalish punk without the pretensions. A good record for you gloomy, foreign record types who don't mind rockin'. (RL)
(CCP Records, Wolfgang Sailer, Edramsberger Strasse 31, 4073 Wilhering, AUSTRIA)

F.U.'S - "Revenge" LP
This is the release of two F.U.'S sessions recorded on separate dates in the early eighties. Good funny punk rock that a lot of people will hate because of the patriotic/redneck content of some songs. Personally, I can't take them seriously (even if they take themselves so) but if anarchist guilt assails you while listening just play some MDC or CONFLICT afterwards. (JD)
(Lost and Found Records, In Moore 8, 3000 Hannover 1, GERMANY)

FACEPULLER - "Cranial Expansion Device" CD
Wow. This shit is blinding. I have yet to play this to someone who didn't like it. Buzzsaw guitar, demonic processed vocals, a pure wall of destruction. Even their slower songs (like "Larry") burn with more energy and conviction than most records around. Very impressive followup to their "Pull This" 7" (which is included as bonus tracks). If you're buying one release this month, this should be it. (TM)
(Temple North, 1552 Kilmer Road, North Vancouver B.C., V7K 1R4, CANADA)

FACE TO FACE - "No Authority" EP
Two originals, one BLONDIE cover. This stuff is so simple—why is it so damn good? Must be the great vocal hooks. Pretty typical bar chord punk, but the two originals totally rule. Really driving. (GF)
(Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701)

FALSE FRONT - "Dude" LP
I wanted to like this actually. First tunes is slow and catchy and kinda reminds of... well... would you believe JAMES? No, it's okay though. But the album just heads downhill to bad porno jazz to pointless, uninspired jams. Shimmy Disc even! (LH)
(JAF Box 1187, New York, NY 10116)



FASTBACKS - "The Question is No" CD
A very cool compilation of odds and ends from througout the bands career. Contains almost all the Sub Pop 7", the GAS HUFFER split 7", one song from the last No Three's 7" and various things from obscure cassette releases, compilation, foreign B sides, etc. What can I say? These guys rule! Songs of alienation, doubt, confusion all wrapped up in the coolest riffs, melodies, hooks. Hell yes! (HD)
(Sub Pop)

FASTBACKS- "Live in America" 2XEP
This double 7-inch incudes the songs from the "Bike, Gift, Toy" cassette not included on the Lost and Found " In America" live LP. Since the FASTBACKS are one of the greatest pop punk bands of all time, you'll need this because cassettes wear out and break. Closet QUEEN fans take note the F.B.'s version of "Brighton Rock" does in fact rock. (RL)
(Smilin' Ear Records, PO Box 47655, San Antonio, TX 78265)

FINE DAY - EP
From this Arlington V.A. band comes two powerful, well produced tracks. With an overall introspective tone these songs manage to still maintain an up front straightforwardness and honesty. This dynamic sound moves from dropped down moody grooves to explode into intense layered melodic parts. The guitar and drums are loud and full while vocals have a harmonizing style that compliments image provoking lyrics (MK)
(Sun Spot Records, PO Box 7453, Arlington, VA 22207)

FLAMING DEMONICS - "Metamorphosis/Cross On My Mind"
Sounds to me like the TEENAGE JESUS and the JERKS cuts on the "No New York" comp. from 1978. Quick, fast short songs with an abundance of furious guitar noise and busy drumming. Naturally has that hoarse LYDIA LUNCH type singing on it. "Cross" has even got a damn catchy riff/bassline to boot. Actually I take that back, the songs here are faster than the TEENAGE JESUS cuts I mentioned and I think a lot better too. So there!
(HD)
(New Wave, BP 75642, Paris, Cedex 10 FRANCE)

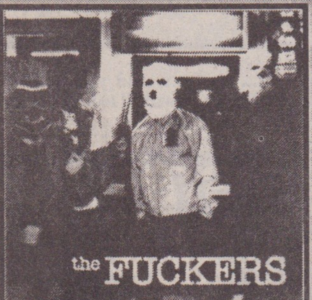
FLOP - "We Are You" EP
Five songs from a band that's somewhere between PIXIES and THREE O'CLOCK. All the tunes are about equally catchy. The gatefold packaging is outstanding. (MC)
(Munster, PO Box 18107, Madrid 28080, SPAIN)

FRACAS - "Quiet Please" tape
Wow! These folks know how to play! They manage to catch and hold a groove, even while playing at 100 mph, but they're not afraid to slow it down and get jazzy either. Lyrics that sting like hydrogen peroxide. (DS)
(Incentive Recordings, 3326 Shelbourne St, Victoria, BC, V8P 5H1, CANADA)

RECORD REVIEWS

FRANKO, TED - "Shoot My Boss" CD
So Ted's the father of John, who runs Nawpost. Ted's also pissed about being laid off, so he's gonna write a song about it. The title track details the entire situation, including Ted's plans. This was produced at Don Fury's in NYC, so it sounds good, and Ted's voice is well suited to this sing/talk style. The other song here is "Tortured" which is a lot faster, and definitely just as funny. Only being two songs may make this difficult for John to sell, but I'm sure Ted feels better. You'll be laughing. (TM)
(Nawpost, PO Box 245, Buchanan, NY 10511)

FREAK BABY - "Peel/Boot"
Two sides of post-SONIC YOUTH dronepunk workouts. And because of the female vocals the inevitable comparison to SY's KIM GORDON compositions come to mind (also similar singing styles too.) Plenty of atonal chords in a rock context (just like you know who) but can't speak highly of the songwriting or their perchance for spacey noddling odysseys in their songs. Lots of stuff to like here, but the lack of something distinctive becomes quickly evident after the first listening. (HD)
(Woodchuck, 15 Library Place, #3C, Danbury, CT 06810)



THE FUCKERS - "Block Party/A God-damn Anthem About MAN"
Imagine a world of run by cops. Cops in the highest levels of the government, cops at your place of employment, cops running your school, cops at the mall, at your ATM, and finally cops trying to tell you who you can have sex with and what you will watch and hear. Oh wait, that's not too far from the truth now. Enter the solution: a gang of people dressed in ski masks (but are members of SEAWEED in reality) and armed with sub-automatic machine guns. Their mission: to kill all cops. Oh, they have a band, too, and they're good. To find out where you can join today, write: (SB)
(Subpop)

THE FUKKEN SHITZ - "Play the Hits" tape
At long last! The band that Larry Livermore made famous! These two snotty-nosed, sneering punkers play (?) covers of some of the hottest hits ever! EMF, METALLICA, AEROSMITH, SEX PISTOLS, and much, much more! (DS)
($2 ppd: A. Palmer, 41 Boston Ave, Sault Ste. Marie, Ont, P6B 3J5, CANADA)

GAMMA MEN - "Dark Star" EP
Good screeching vocals. JELLO BIAFRA garrotes GLEN DANZIG. Some masterful noodle-wank guitar work to accompany the sing-a-long thrash-a-rama. A metal Ohhh! Ahhh! throaty anthem. Flip is joke-punk "Vegetables is Murder". (BR)
(Screaming Skull Records, Box 666, Middlesex, NJ 08846)

GAUNT - "Jim Motherfucker/Spine"
Another great offering from this band and consistently interesting label. I'm not sure if the A-side is a slag (or tribute) to "Slack Motherfucker" but one things sure: SUPERCHUNK could benefit from the terrifically harsh guitar sound powering this necessary release. (BD)
(Datapanik/Anyway, 1992B N. High St., Columbus, OH 43201)

GERMS - "What We Do Is Bootleg" LP
One side of this is live at the Masque in December of 1979 - may sound familiar because it was already booted on the "Rock and Rule" LP which sounds a lot better. The other side is mostly live at the Hong Kong Cafe, which is definitely a better performance (Darby sounds at least somewhat coherent) and the sound quality here is a lot better. There's also two studio songs here, "No God" and "Lion's Share", which were also already booted on the "What God Means To Me" 7". Disappointing that most of this has already been done...anyone know more about the rumors of Warner re-issuing everything on CD this summer? (TM)
(no address)

GIGANTOR - "Quicker and Stronger" EP
Excellent, melodic, fast-paced punk rock from this German band. While the DICKIES influence is obvious, they do not attempt to imitate them. A good MISFITS cover too. All songs in English. (KK)
(Lost and Found, Im Moore 8, 3000 Hannover 1, GERMANY)

GLOMMING GEEK - "Dig a Hole in the Sky" LP
HELMET? A lot of this recalls HELMET's chunky hard rock blast, but perhaps more post punkish, especially in the vocals and overall feeling. Interesting, disjointed, and intense, but also a bit monotonous, just like HELMET, also. HELMET. (WG)
(Wide Records, PO Box 309, 56100 Pisa, ITALY)

GOD BULLIES - "Tell Me/Creepy People"
These two songs are really early demos from Oct. '86. Mike Hard is the only guy that stuck around for any length of time after these recordings were made. This is a little more straight forward than the "Mad Queen" 7", which was a lot more psychedelic. Not to say that this isn't great cuz it is. Important and historical, no wonder Haze signed them. (ML)
($3 to ASP, PO Box 4200 Corpus Christi, TX 78469)

GRASS GROWIN' UP - tape
Sugar sweet vocals over Canadian style pop punk. OK. (DH)
($4 pp 1515 Rather Street, Trois Rivieres PQ, G9C 1B9, CANADA)

GREEN STREET - tape
World-weary rock n' roll in a SOCIAL DISTORTION vein. Not sound-wise, but with the "I'm a nobody; My life sucks; I think I'll have another beer" tone to it. Kinda boring unless you feel the same way. (DS)
(CGM Records, PO Box 146647, Chicago, IL 60614-6647)

GROOVE - EP
The second release this month from Sun Spot Records features two full sounding tracks. Moving from a jammy, throbbing, rock tempo with harmonizing guitar octave interplay into slower grungy SUB POP influenced heavy sections. Even included are some metalized walking guitar/bass lines. My only complaint is that the song structure seems to wander a little (MK)
(Sun Spot Records, PO Box 7453, Arlington, VA 22207)

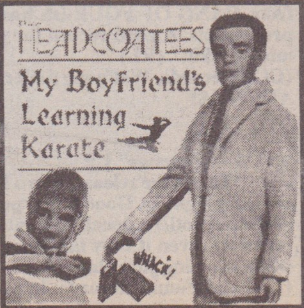
GRUDGEFUCK - "Demos 1, 2 & 3" tape
Visionaries! Prophets!! People banging on trashcans, trains rolling by, toilets flushing in an echo chamber - all linked together by feedback. Lots of feedback! I never knew there were so many types of feedback! There's low, gravelly feedback! There's high, sandpapery feedback! There's... (DS)
(Enoch Music, PO Box 13180, Jersey City, NJ 07303)

GUTTERSLUTS - "Untapped" EP
I know I should offer some encouraging words to this bunch of sluts so here goes: send the record to Dr. Demento. He might appreciate (and actually play) "Dr. Seuss Is Satan". (BD)
(Vinyl Solution, PO Box 6601, San Mateo, CA 94403)

HARDBALL - "One On One" EP
Geez, I hope this cover is a joke, some drawing of a bald headed posi core cretin' sporting X's galore and a big baseball bat. (Makes up for lackings in other deptartments I guess...) Grinding metal HC sort, of like Y.O.T meets LAST RITES. If it's a joke I still don't get it. (LD)
(New Start Records)

HEAD LIKE A HOLE - "13" tape
The best aspects of ANTHRAX doing PUBLIC ENEMY, RED HOT CHILI PEPPERS, and 24-7 SPYZ all rolled into one. Sledgehammer metal played with a soul and a groove that trend-jumpers could never pull off. (DS)
(Wildside Records, PO Box 7012, Auckland 1, NEW ZEALAND)

THEE HEADCOATS - "I Can Destroy Your Love/Fatback"
This weeks HEADCOATS single. It's a keeper with one good original and a nice cover of "Fat Back" on the B-side. (MM)
(Munster, Apdo 18107, 28080 Madrid, SPAIN)



THEE HEADCOATEES - "My Boyfriend.../ Mess of Pottage"
Tim sez, "Catchy, dippy, sorta Japanese sounding"; Mel sez, "I'm glad I'm not reviewing it." The truth: it's engaging, squeaky clean pop — a pleasant, forgettable novelty. The flip is mid-tempo psych — no revelation. Girl vocals highlight the disc. (SS)
(Vinyl Ltd., 281 Camden High St., Camden Town NW1 7BX, UK)

RECORD REVIEWS

HEDGEHOG - "You Happy Face" CD
Long songs, obscure lyrics and lengthy instrumentals. At first I was put off by all of this thick musicianship and what seemed to be the conscious avoidance of melody displayed here but about half way through this CD I started to groove to some of this. For a three piece these guys can certainly make a big sound. "Living with Pigs" is a highlight. (JD)
(Cargo/Headhunter)

HELL NO - "Skin Job" LP
Sounds like more than a couple members of this band have a copy of NEUROSIS "The Word As Law" LP. A heavy early NEUROSIS influence here with a slightly post-punky feel. Rough, heavy and twisted, with good lyrics. (WG)
(Wardance, 216 E. 6th St, NY, NY 10003)

HIATUS - "I Don't Scare Easily But..." EP
A repress of their first EP with one different song. Lyrically and musically they combine the best aspects of DISCHARGE and EXTREME NOISE TERROR resulting in one of the best grind acts around. If you missed this the first time get it now! (NN)
(Mother Peace, 27 Rue Mean, 4020 Liege, BELGIUM)

HOLE - "Teenage Whore/Drown Soda"
I don't know if this is typical HOLE or not. I wanted to hate this. Side A is a grungy rock number like L-7, but is has good vocals, some nice disonant guitar work and is an interesting song. Side B is a minimal drone, which also gets grungy and noisy at the end, does sound like SONIC YOUTH. (GF)
(City Slang, GERMANY)

HOSS - "It's Everywhere" EP
Friggin' raw unadulterated STOOGES influenced punk-rock. One of the better records you'll hear this month. The title cut is from the forthcoming album "You Get Nothing". Turn it over and there's a great live track recorded at The Tote. The singing reminds of the SUPERSUCKERS at times. Really good! (BR)
(Dogmeat Records, GPO Box 2366V, Melbourne 3001, AUSTRALIA)

HUMPERS - "Hey Shadow/Insect Liberation"
Classic-sounding hard rock from this post-SUICIDE KINGS group that falls somewhere in the STOOGES to COWGIRLS continuum. Probably the top dogs in this ballgame (read maximum rock-n-roll) at the moment although Yugoslavian-only releases haven't helped their visibility. Smokes.(BD)
(Dionysus, PO Box 1975, Burbank, CA 91507)

THE IKAGENS - tape
Goofy garage punk a-la TALES OF TERROR with lots yellin' and screamin'. Funny stuff.... sounds like a great live band. (KW)
(Atan Tanaka, 387 30th St., San Francisco, CA 94131)

INCANTATION - "Onward To Golgotha" CD
Elves frollicking through a field of lillies on a summer's day? More like a horde of sasquatches trampling helpless bunnies in the midst of a squall. INCANTATION is like a warehouse full of wind-up, chattering teeth...an unrelenting barrage of chaos. These four gloomy dudes plow through eleven of the back-breakingest, nerve-wrackingest, mush-mouthed, death thrash ditties they've ever conceived. A sure fire method to rid your home of unwanted insects, mice, and in-laws. (CD)
(Relapse, PO Box 251, Millersville, PA 17551)

ISEBEL'S PAIN - "Kraft Volle" LP
These guys describe themselves as "pain rock" but I can think of bands alot more painful. This is aggressive, straight forward punk with a metal edge, I dare say they have heard a POSION IDEA record or two. (ML)
(Gaga Goodies, PO Box 47, 13211 HML, FINLAND)

J.F.A. - "People's Revolutionary Party/ Lightning Storm"
Old "Mad Garden" era, even though I can't skate worth shit is one of those weird little things I secretly like a lot, but outside of that stuff I'm not a huge J.F.A fan. The A-side is sort of a rock RCP ditty with far too much piano. The B-side is definitely the saver for this, faster speed, fairly driving and perhaps because of the keyboards and vocals, somewhat reminiscent of old TSOL. One out of two isn't bad. (LD)
(Buzzkill Records, 132 Lundys St. San Francisco, CA 94132)

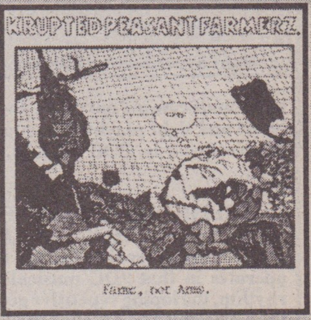
J CHURCH - "This Song is for Kathi" EP
Hard punk in the familiar style of CRINGER—hard-hitting, aggressive, and with lots of guitar oomph. A solid release. (SS)
(Broken, PO Box 460402, San Francisco, CA 94146)

JACKKNIFE - "Kill-o-Zap" EP
Here's a fuzz-o-matic noise fest from JACKKNIFE that differs significantly from their last two singles. The shouted vocals feedback and dissonance could dredge up memories of BIG BLACK or SONIC YOUTH. This lil number squalls along with powerful singing similar to the DERELICTS. Classy looking cover too. (BR)
(Munster Records, Apdo 18107, 28080 Madrid, SPAIN)

THE KEEP - "She's Wild/That's Right"
There's a light edge of funk to the sensitive pop-tune (sung in falsetto) on the A-side. Surprisingly, the B-side bursts out with with a cool bit of up-tempo punk in a fresh-sounding style reminiscent of L.A. 1979. Pretty good stuff. (SS)
(Raffish Records, PO Box 1869, Cambridge, MA 02238)

KING KILL/33° - "Sex You Will" EP
Semi-dischordant post-punky stuff that waddles the shaky line between interesting and sucky. I liked the wild chucky feel of some of it, but other times it dragged. So-so. (WG)
(PO Box 55138, Atlanta, GA 30308)

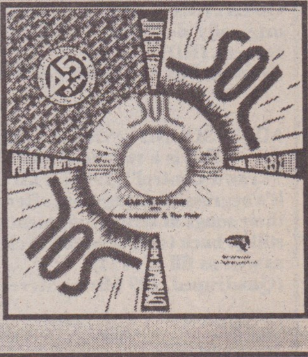
KINGS OF FEEDBACK/LEGENDARY LUNCH - split 45
KOF's "I Don't Give a —" dubs censored radio snippets with a drum backdrop; LL's "Zero Sum" pumps along with angry punk rock boasting several moments of intensity. So-so. (SS)
(Immortal Records, PO Box 221, Boston, MA 02123)



KRUPTED PEASANT FARMERZ - "Farmz, not Arms" EP
While this is pretty basic punk - it's got enough personality and spunk to make it worthwhile. There's really not anything about this that hasn't been done a thousand times before, but this is so well done it's got all the appeal of the originals. Good stuff from the South Bay. (TM)
(Bullet! Records, S. Ehret Kernerstr. 12, W-7148 Remseck 2, GERMANY)

KUDGEL - "Alphabet Song/Eskimo Pie"
"Alphabet Song" is an amusing concept and builds OK musically, but their use of curse words makes it come off dorky. "Eskimo Pie" is more monotonous. Nah. (WG)
(Cinderblock, 157 Murdock St. #3, Brighton, MA 02135)

PETER LAUGHNER AND THE FINNS - EP
Another offering from Bob Mould's label, this one from an ex-PERE UBU-ite. One side is - "What goes on", a VELVET UNDERGROUND cover that sounds live, the flip being "Baby's on fire", a BRIAN ENO cover. Both of these meander about without really shedding any new light - if you liked the orginals, you'd enjoy these. Too bad so many bands take the word 'cover' so literally - maybe we should call them interpretations to encourage some creativity? (TM)
(Singles Only Label, PO Box 966, New York, NY 10009)



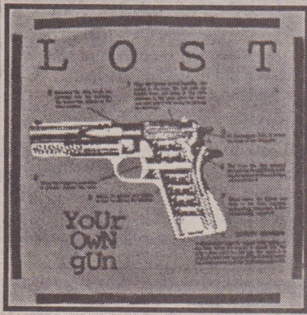
RECORD REVIEWS

LEATHERFACE - "I Want The Moon" EP
Side A comes from their absolutely perfect album "Mush". A couple of cool tunes on side B including a cover of "You Are My Sunshine". Great full-sounding punk. Catchy tunes, melodic guitars and gravel as shit vocals. England's best kept secret, I swear to god. (LH)
(Roughneck Recording Company, UK)

LEMONADE - "Our Poems Set To Music" EP
Real good hard power-pop rock. Tight, quirky tempo changes help to make it more interesting. Two of these songs are from live on the radio. These folks switch from FUGAZI/NO MEANS NO tight grooves to rockin' bar chord punk. Far out. (GF)
(Face the Music, PO Box 1812, Olympia, WA 98507)

LIQUOR BIKE - tape
So I'm lookin' at this tape and I see it's from Maryland and I think "oh this will probably start with a bassline" and 'Bingo' I'm correct and I go to work the next day and everybody at work got the same tape in the mail and... Oh! the music? Pretty good garage meets pyschedelic meets emo stuff. (DH)
(310 East Biddle St, Baltimore, MD 21202)

LOAD - "Does Dead Godflesh Smell?" EP
I was expecting to categorize this one in the noise, CARCASS, brutal death and gore vein, but alas, those rotting flesh pictures on the front and back cover are deceiving, in a good way. Wailing, but not metal, guitars; steady, deep pounding drums; swirling, endless vocals, and lots of deranged sampling (isn't that the only kind?). Much like Texas's CRUST. Yee-haw. (SB)
($3 to: Faceless Wreckerds, 7231 Cleveland St., Hollywood, FL 33024)



LOST - "Your Own Gun" EP
Cool lookin' cover. Side A rocks my world. Two punky numbers with rockin' riffage. Side B is... well, fuck side B, y'know? Side A rocks and is worth the price of admission. (LH)
(Power Is Boring, Daltonerf 33, 5014 HZ Tilburg, HOLLAND)

LUCKY - "The Truth/Iron Lung" EP
Two songs from a St. Paul pop-core outfit. It's good to see that there's still new bands coming out of the Twin Cities as well as new labels. Above average lyrics and tight playhumanship make for a worthwhile listen. (JD)
(Skene Records, POB 4522, St. Paul, MN)

LUNGFISH- "Talking Songs For Walking" LP
Pretty straightforward FUGAZI-influenced DC stuff that's unfortunately lacking a real identity or event the power of their mentor(s). These guys operates in that "DC musical zone" with the mid-tempo steady plodding rhythm, the loping repetitive guitar lines and the emo-ridden lead singer. But, the songs don't really stick in your head and whenever the song has to kick in FUGAZI-style, the band just couldn't pull it off. Generally, a record with lofty aspirations that fall short. (HD)
(Dischord, 3819 Beecher St. NW, Washington, DC 20007-1802)

LYRES - "Baby (I Still Need Your Lovin')/Gettin' Plenty Lovin)"
Two covers from Mr. Conally and co. The A side's originator is unknownst to me, but it sounds like hooky organ driven garage pop ala QUESTION MARK and the MYSTERIANS. B side is more of a R &B raver originally done by ESQUIRATA (a crazed LITTLE RICHARD-ish 50's rocker). (HD)
(Norton, Box 646 Cooper Station, NY, NY 10003)

MX-80 SOUND - "Out of Control" CD
This is a reissue of two of their LP's, " Out of the Tunnel" (1980) and "Crowd Control" (1981). This certainly isn't going to bowl anyone over with it's aggressive energy, but after a couple of listens, you'll find yourself singing their songs at strange moments. It's mid-paced and fuzzed out, something I still go back to on occasion to clean the ears. Original enough to create a niche as well as fill it. (TM)
(Quadruped, 109 Minna Street #109, San Francisco, CA 94105)

MADBOX - EP
Very SURGERY-ish fare right down to the guitar sound and the Sean Spenser stupor vocals. Actually even the song structures and tempos sound like SURGERY, I actually had to look twice at the sleeve. Anyway, as you might deduce, this is pretty much AmRep fare. By and by the riffs are big and loud in a punk rawk/70's sludge manner. And hey, it rocks okay too! (HD)
(Cinderblock, 157 Murdock St #3, Brighton, MA 02135)

MADDER ROSE - "Headshot/Baby Gets High"
"Baby Gets High" is an excellent slow song with a girl singer and lots of weird guitar sounds that sound like they could be from another room, or even another record. "Headshot" is quite different, with Mary doing multi-tracked vocals on a pop song with lots of "la-la's". It's far from a clean pop sound with fuzzed out guitars all over it. A strong single which picks up points for originality. (MC)
(Spontaneous Generation, 335 Grove St, Box 269, Jersey City, NJ 07302)

MAN IS THE BASTARD - "Sum Of The Men" LP
When I bought this record a total stranger felt it necessary to exclaim, "MITB is the best band in the world!" I couldn't have said it better myself. Creepy, crawly, crunchy, and much slower than their previous masterpieces, this record is totally extreme power core that defies any categories or comparisons. Completely mind-blowing and definitely not for the weak. (NN)
(Vermiform)

MARIO K - "The Decline Of Western Civilization" tape
One person four track garage stuff that never really connects. (DH)
(2D Townehouse Drive, Easthampton, MA 01027)

MAXIMUM BOB - "Don't Mean a Thing/Way 2 B"
Slappy funk punk via PRIMUS and RED HOT CHILI PEPPERS. Personal lyrics of having fun and letting loose! Another over talented trio of punk dome! Thrashy groove rock! You can't move your ass when your tied to a string! (SM)
(Black Box, Bahnhofstr 1, 4355 Waltrop, GERMANY)

MEATSHITS/DISSENSION - split EP
Well, I guess there's no getting around it, the MEATSHITS suck (no pun intended). Their whole claim to fame is about fucking women over; let's take a look at few of the titles, shall we? "Raped", "Die You Fucking Bitch", "Semen Cocktail", and "Party In Your Mouth", just to name a few. The music? Sloppy grindcoré. Yawn. DISSENSION is definitely the winner here. Decent grindcore with lyrics about punk drunkenness, anti-patriotism, and animal rights. How these guys got on the same record as the MEATSHITS, I'll never know. (SB)
(can't read the address, bad printing job)

MILKSHAKES - "Still Talking "Bout" LP
Tired old surf riffs! BEATLES covers! Music your Grandpa listened to! Distorto vocals that try to trick you into believing that this was recorded in the 50's?!! Super "old reverb tricks. Who fucking cares? BILLY CHILDISH/ THEE HEADCOATS, what a fucking bore. Give me a three pound steak and some POISON IDEA. (SM)
(Vinyl Japan, 281 Camden High St., London NW1 7BX, ENGLAND)

MIND'S EYE - "Almond Tree/Sea"
"Almond Tree" has a FUGAZI goes slightly heavy rock sound, while "Sea" reveals a chunkier metal feel. Imagine a rougher VERBAL ASSAULT for a worthwhile reference point; Not bad. (WG)
(Rope A Dope, PO Box 544, Yonkers, NY 10710)

MONOMEN - "Remind Me" EP
The newest MONOMEN single features heavy mid-range guitar with a little bit of distortion and alot more layering than some of their previous releases. Moving away from the garage a bit you get two catchy mid-tempo rockers with growled vocals and a slow flat instrumental. (MH)
(Screaming Apple Records, Dustemichstr. 14, 5000 Koln 41, GERMANY)

RECORD REVIEWS

MONUMENT - EP
Let's see...a spooky logo and Tim gave it to me for review. Cheesy death metal? Nay, I say! This is a downright awe-inspiring mix of grind and hardcore with intelligent lyrics throughout. Vocals get all deep and throaty for a bit but don't get used to it cuz they switch right around and sound almost straight edge at times. Total gut-wrenching stuff! (NN)
(Off The Disk, Grenzstr. 3, 9000 St. Gallen, SWITZERLAND)

MUSHROOM ATTACK/FORGOTTEN PROPHECY - split EP
Straight ahead hardcore on both sides with not much variation. It's all played with gusto, but sorta lacks the over the top guitar sound I love in this kind of music. MUSHROOM ATTACK standout for having two vocalists to mix it up. Cool lyrics. Intelligent though a little redundant at times. Still, a good effort that I can't fault too much. (LH)
(Loony Tunes, 23 the Explenade, Scarborough, N. Yorks YO11 2AQ, ENGLAND)

MY THREE SCUM - "Food, Folks and Guns" EP
Trio rockers debute EP blast out of the midwest with the passion of a serial killer!!! Backwords masking to drive your parents insane. Erie thick neck music to mosh by. Songs of revenge, drugs and food. A lot of fun, a lot of energy. Pick it up or pick your nose. (SM)
(Smog Veil, 441 East 222 #13, Cleveland, OH 44123)

NAPALM DEATH - "The World Keeps Turning" EP
Rumor has is that the original drummer left cuz he felt there were a lot of other bands who could play death metal better than ND. He was right. The funny thing is that any of these guys' side bands could blow this disc away. (NN)
(Earache, UK)

NAR/LIZARDS - split LP
OK, just for a moment let's ponder the possibility that "Space Suit" by NAR could be one of those songs that saves the world...yes. An album's worth by each band on this cool slab o' wax showing that Sacto may actually have a few redeeming qualities. All in all, 25 bursts of pop punk energy long enough to get you humming and short enough to keep you listening. Surprisingly good continuity as both bands hold their own as far as catchy tunes, tight (usually) playing and high energy. (LH)
(Very Small, PO Box 8223, Emeryville, CA 94662)

NEGATIVE APPROACH - "Live at the Newton Theatre" EP
This is a live performance booted as a benefit for a Swiss organization that fights sexism in the Third World. The entire package is really well done, with lyrics, liner notes expaining the organization the record is benefitting, and a small handwritten note explaining who the record was sold to and for how much (to avoid the price gouging common with bootlegs). The music? Well, this is a 7 song (material about split between their LP and EP) example of the awesome intensity four furious people can generate. This will get your blood boiling. Glued to my turntable. (TM)
(no address)

OFFICER DOWN - EP
This is an interesting little EP, the three songs combine killer HC, grind and saxophones. "Every 15 Seconds" is a great song about a women fighting back against an abusive man, and triumphing by blowing the fucker away with his own gun. Neat, eh? Cool color copied cover as well. Not essential, but definitely worth checking out. (LD)
(Rat House records, 1900 E. Denny WY, Seattle, WA 98122)

OVERSIGHT - "After This Day" EP
Total sleeveless flannel! Soft starts with brutal hard verses! New York style lyrics of betrayal, back stabbing, women and self preservation. Nice package, color vinyl, lyrics sheet, quality sounding! (SM)
($3.50, Mike Warden, PO Box 40282, Redford, MI 48240)

P-38 - "Burnin' Fire/Wildmouse"
Two frantic rockers with a rootsy feel not too unlike the GUN CLUB or SCREAMING BLUE MESSIAHS but a bit stiffer in execution. Pretty good. (BD)
(Ratfish, PO Box 1869, Cambridge, MA 02238)

PHANTOM CREEPERS - "Space Devil" EP
Spare CRAMPSabilly rockers that reaffirm the vitality of the form. Inspired vocals and great lyrics about the usual fare: playing twister, pickup truck love, and the devil's vacations in outer space.
(Creeper Control, 38 Pratt St., Providence, RI 90046)

PHOBIA - "All That Remains" EP
Riding on the crest of the Orange County crust scene, PHOBIA's vinyl debut has finally hit the racks. Doom thrash jam-packed with so much fury and aggression that, in comparison, PUNGENT STENCH sounds like Zamphir, Master Of the Pan-Flute. The epitome of torment-core. Four pancreas-crushing, not-at-all-pleased, raspy-throated and aurally abusive compositions. Jolly good. (CD)
(Relapse, PO Box 251, Millersville, PA 17551)

PICNIC WITH A GUN - "Kowalski 14 Inch EP" 2xEP
A split 7" in terms of the record labels (Reality Control and Little Redhead each put one of these out). The music is poppy, dancy, rappy - quirky and nerdy in general. The ideas are intelligent and well presented through lyrics and a behind-the-scenes look at each song contained in a booklet that forms the jacket. Go youth culture! (KG)
(Reality Control Recordings, 923 Post St., San Francisco, CA 94109)

POLVO - "Cor-crane Secret" LP
A disappointing record compared to their 7'ers. They have moved in a more experimental direction kind of like PAVEMENT or a less noisy SONIC YOUTH with an emphasis on dissonant guitars rather than songs. (RL)
(Merge, PO Box 9052, Chapel Hill, NC 27515)

PROPAGANDHI - "Banned in Canada" tape
Hey! Waddaya know, it's some in your face melodic punk rock with some killer song titles; "Homophobes are just mad 'cuz they can't get laid" & "Support gun control...kill a hunter". Includes a great anti-religion song (includes Rastafarians, for a change). (DH)
($3pp Chris Hannah, 42 Shoreham Bay, Winnipeg, MB R3R 3J6, CANADA)

RANDOM KILLING - "Welcome..." CD
This is the type of good old-fashioned HC that gets you up and grooving. Mid to fast paced stuff that's consistently tight and catchy, sorta like a cross between AOD and DOA. Lyrics cover such diverse topics as girls, terrorists, and bonus points for a track about man's best friend. (NN)
(Raw Energy, 65 Front St W #0116-42, Toronto, Ont M5J1E6, CANADA)

REJUVINATE - EP
Total New York hardcore old style way ("NYC Powercore", as they say it)! Songs about backstabbing, breaking rules, changing for the better. (KG)
(Free Spirit Records, TP Derosa, Madison Sta. Box 1252, NY, NY 10159-1252)

ROCKET FROM THE CRYPT - "Gold" one sided 45
"Gold" is basically one big whomping aggroburst, remember "LA Blues" from the STOOGES' "Funhouse" LP. Well, couple that with sides 1 and 2 of UNION CARBIDE PRODUCTIONS' first LP. A long rant piece that includes lotsa atonal saxophone sputterings. Pretty swell shit. (HD)
(Drunken Fish, 1453 Centinela Ave #D, Santa Monica, CA 90404)

SS DECONTROL - "X-Claim!" LP
Side 1 of this boot is the "Kids Will Have Their Say" LP from '81-'82, while the flip is recorded live at CBGB's in '83. Sound quality is fucking excellent, as are the performances. (TY)
(no address)

SAD AND LONELYS - "S/T" LP
Noise and ultra fucked-up distorted guitars with snotty vocals. Lyrics about how stupid and boring people are just make it sound that much better. Up there with SUPERCHARGER and the DWARVES.(MH)
(Super Electro Sound Recordings, PO Box 16606, Seattle, WA 98116)

SAMIAM - "Don't Break Me" 10"
Several of these songs have been out before in other incarnations. This time it seems like the band is trying for a spot on MTV's "Unplugged", as this is mostly acoustic. SAMIAM are a really good band, but they seem to be held back by a commercial/college radio sensibility that stops them from cutting loose the way some of their contemporaries do. The title track is plugged in, and it's pretty good. Fans of the band will like this, and appreciate the bands willingness to experiment. (MC)
(New Red Archives, 6520 Selma #1305, Hollywood, CA 90026)

RECORD REVIEWS

SCRATCH BONGOWAX - "Pow Wow" EP
Total head-bouncing, foot-tapping, cool-ass punk rock. This rocks with a capital R. The great thing is, they don't appear to be professional punk rock musicians. I don't even think they went to Punk School. (KK)
(486 Raindance St., Thousand Oaks, CA 91360)

SCRAWL - "Misery/Just Plain Bad"
The title tune is a slow female-vocal love/hate ballad with a high squirm rating, while the flipside's pop-punk finally shows some real guitar — but only the wispiest hint of a melody. (SS)
(Sol, PO Box 966, NY, NY10009)

SCREECHING WEASEL - "Happy Horny Gay and Sassy" 2xEP
Here's the scoop: this is a live 3 sided EP limited to 300 copies. You also must be 18 to buy, 'cause Mr. Todd doesn't want to get sued by some kid's parents. Included is the regular 7" (1500 copies, 5 songs) which anyone can buy, and a one sided 7" which has 3 extra tracks. For a live record this has excellent sound quality, and SCREECHING WEASEL are a friggin' great band anyway. Ltd. color vinyl for us record nerds, dirty pictures, and cool music to boot. Whoopee! (LD)
(Selfless, 8827 Hanford, Dallas, TX 75243)

SEVERIN - "Smash Hits" EP
If anything will define the DC sound in the 90's, it'll be the horn. And why is it that I never understand what the hell bands are singing about? Oh, well. This is some melodic, postpunk stuff that pleases me a great deal. They do a good job of layering the guitars on top of each other, which gives them a harder edge than on their first 7". (DS)
($3.50 ppd: Alec Bourgeois, PO Box 53321, Washington, DC 20009)

SHEEP SQUEEZE/SOCKEYE - split EP
Two of the more seriously non-serious groups in the biz team up for this joint release. The SHEEP SQUEEZE tracks have a fuller production and sludgier sound than previous efforts while SOCKEYE have never sounded more like an actual band. Extra points to SOCKEYE for using "fuck" in each of their four tracks. (BD)
(Milking A Dead Cow, PO Box 610112, Redwood City, CA 94061)

SHOEFACE - "Look In My Eyes/Golden"
Melodic grungey popcore. "Golden" is quite melodic with vocals halfway between pop and hardcore. The flip is more punked out. They keep it simple, and it's well done. (MC)
(FBE, PO Box 818, Pomona, CA 91769)

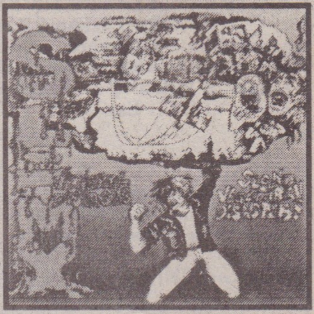
SICK AND WRONG - "Wessen Oil" EP
Punk rawk- no production, growled vocals, twisted attitude all which leads me to think this band would be cool as fuck live. Like SUPERSUCKERS with more distortion. The cover alone gets 10 bonus points.(MH)
(Sup Pop)

SIX FEET DEEP - "Sludge" EP
Two songs here - Title track is a quick, twisting snarling juggernaut - it has a great break, with a wandering bass line that kicks ass. The flip drops the break, and just blazes. Impressive production adds quite a bit to this - all in all, it's a great start for a new label. (TM)
(Anti-Music Records, POBox 20718, Ferndale MI 48220)

SKINNY DIPPING - CD
This explores all the musical territory ever charted, following the most illogical route. Wild, careening punk, coupled with hoarse bellows of rage slides into acid jazz tinged with funk. Then it's off to cover band land, where MOTLEY CRUE is doing NOMEANSNO. I don't understand either, but with something this good, it's best to not ask questions. (DS)
(Far Out Records, Stettbachstrasse 39, 8600 Dubendorf, SWITZERLAND)

SKYDOGS - "So Good/Psychotic Ave."
As sort of a disclaimer, I'm not too into bar ala garage punk so try to bear with me here. To me this is unremarkable, much in the GARGOYLES vein. Too much guitar noodling and too much harmonica usage (christ I hate those things), the one possible saving factor to this is the snotty vocals. It's not bad, it just is the kind of thing that holds no interest for me. (LD)
(Jukkim Records, PO Box 211, Tampere, FINLAND)

THE SLAMMIES - tape
New great stuff from a band dormant since the 1982 midwest *Master Tape* compilation. Mega-fat chunky vocals and hearty punk with a touch of headbanging. I want more! (KW)
($3, Steve Pratt, 227 East 2nd St #2A NYC, NY 10009)



SLIMY VENEREAL DISEASES - "Second Vegetarian Disaster" EP
Take a metallic guitar, add a total speed freak drummer, blend in a couple of gruff vocals (one more so than the other). Frost it with lyrics about fighting the system, hypocrisy within the scene and fascist teachers. If it's your cake, enjoy it. I will. (TM)
(Skuld, Schelmengraben 59, 7045 Gerlingen, GERMANY)

SLOV - "Shrike Bones" CD
Soul. These kids got it, and you can't have it! From bluesy riffs that would make Jimi Hendrix proud in "Suckerpunch" to the tongue-in-cheek swagger of "Feedin' Me", SLOV totally hold sway. The slickest, slidin'-est rhythm section ever teams up with the most soulful vocals since Aretha to make you close your eyes and groove! (DS)
(3841 St. Laurent, Montreal, Quebec, CANADA H2W 1X9)

SLUGHOG - EP
Gravel-throated powered lurch n' pound here. The sheer nastiness of the vocals bring definite DRUNKS WITH GUNS comparisons though on the whole, the music operates more on a BIRTHDAY PARTY meets MUDHONEY level. A big thumbs up for the sheer overwhelming juggernaut slam of "100 Gloves". Pretty damn riveting this. (HD)
(Cinderblock, 157 Murdock St #3, Brighton, MA 02135)

SMOG - "Forgotten Foundation" CD
Silly, basic noise punk! Mellow vocals, super distorto guitar, whimpy drums. More spacey drug influenced music. This is living proof why CD's are useless! (SM)
(Drag City, PO Box 476867, Chicago, IL 60647)

SORE THROAT - "Abrahams Ear" EP
Post-humous noise that's more intense than an all-girl lacrosse match. A musical lobotomy consisting of tracks from their first demo and selected live gems. Similar to the Tin Woodsman falling down the stairwell of the Sears Tower. ST. VITUS they are not, but manic and fun nonetheless. Best ever. (CD)
(Ecocentric Records, Dresdener Str. 30, W-5400 Koblenz, GERMANY)

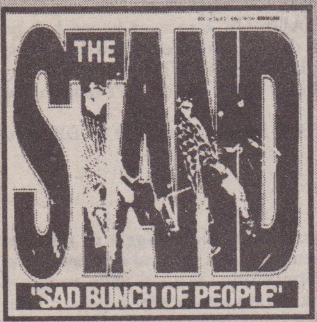
SPECULA - "Vs The Drug Czar" EP
Rough punk is SPECULA's stock-in-trade, but most of the trax bring this style to where punk meets industrial. Hard and grungy. (SS)
(Stomach Ache, Box 1776, Amoskaeg, NH 08046)

SPEEDNIGS - EP
A 4 song EP that is a cover's record of smart punk bands like MURPHY'S LAW, CRO-MAGS, POISON IDEA, and always my personal favorite, SLAPSHOT. Passable German punk and metal. The highlight of this collection of otherwise lame songs is "Taken By Surprise" the POISON IDEA cover. Listenable, but not a necessity. (LD)
(BlackTop Records, Bahnhofstr 1, 4355, Waltrop D, GERMANY)

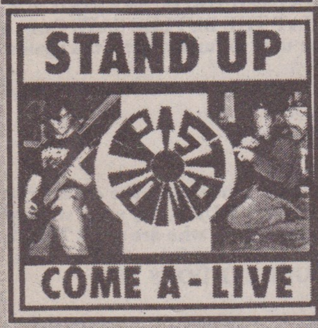
BIG JON SPENCER - "Big Jon Spencer's Blues Explosion" EP
Intentionally bad band that could probably really play if they wanted to but opt for experimentation. This really could be the music of the future as the band claims. References? Try EUGENE CHADBOURNE or THE CRAMPS drunk with broken index fingers. Electric guitar has never been mass produced like this, Les Paul what have they done to your song! (JD)
(Clawfist)

RECORD REVIEWS

SQUID - tape
Industro-metal barrage overlapped with cool harmonic guitars. Lots of stop n' go crunch with which to bang thy head and gnash thy teeth. (KW)
(Jason Kourkounis, 28 Winspear Ave, Buffalo, NY 14214)



THE STAND - EP
Two originals, one cool POGUES cover. Good tight pop rock. Nice layered harmony vocals bring to mind English bands like MEGA CITY FOUR etc. This moves pretty good. (GF)
(EnGuard Records, 1671 St-Hubert, Montreal, PQ, H2L 3Z1, CANADA)



STAND UP - "Come Alive" EP
Recorded live at the Chameleon Club in Lancaster, PA last summer, this EP's got good sound on five tuneful, emotive HC songs (one is even a cover of MINOR THREAT's "Filler"!). Marianne, the woman behind the label, includes an interesting note about how she enjoys hand numbering each release for personal-touch purposes, not limited-edition reasons. (KG)
(Mugglewump Records c/o Marianne Hofstetter, Dietlikerstr. 64, 8312 Kloten, SWITZERLAND)

STELTCH - "Rythem of Bust" CD
Old punkers gone techno. Sonic noise, rambling rythems, drug influenced music. Where's the crunch? Pretty much straight forward punk hip hop! 60 minutes of disco! No thanks. (SM)
(Sonic Noise, 945 W. Thomas, 1st Fl., Chicago, IL 60622)

SUPERCHARGER - "Icepick In My Head/I Want It Bad"
A one-sided, cut-corner, budget rock implosion of garage/trash punk from these local heroes who have managed to blend elements of 50s-70s punk so effortlessly that the old punk rock vision of a future where anyone can just pick up a guitar and ... (um, you know, make a good record) doesn't seem so far-fetched. (BD)
(Pre B.S./Radio X, PO Box 63, South City, CA 94803)

SVART SNO - "Nemesis Divina" LP
Wicked medium-paced metal-edged Euro-hardcore along the lines of newer TERVEET KADET. Periodically, the pace slows down to allow for moshing but then jumps right back into 5th gear. Comes with lyric booklet. (MH)
($12, JKR, Box 4042, 720 04 Vasteras, SWEDEN)

THIRD DEGREE - "Opium" EP
I was going to call this 473rd generation East Coast mosh poo, but this has got some OK musical things going on ala DAG NASTY and the lyrics aren't bad, either. For fans of that NY chunk/rock/punk sound. Horrible vocals, though. (WG)
($5 to Suburban Voice, PO Box 2746, Lynn, MA 01903)

TINY GIANTS - "The Best I Can" 10"
Five German guys who would give it all up just for the chance to move to New York. Lurking somewhere between YOT and AGNOSTIC FRONT, these guys fail to match the power of either. Metallic riffs and chanting choruses aplenty. Ten inches of unoriginality. (NN)
(Strive Music, Gartenstrasse 14, 6729 Rulzheim, GERMANY)

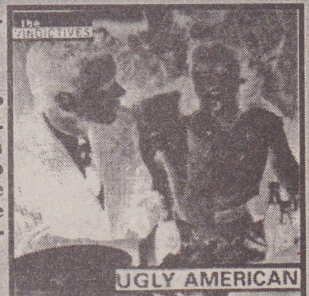
TONKA - "Calling Waffle House Home" EP
If you like JAWBREAKER you'll love this record. Breaker-ish type stuff with chaotic guitars and boomin' bass chords only rawer and looser. Standout tune "Sunday's Fucking Suck". Search and Buy. Great. (RL)
(Assorted Porkchops, PO Box 4022, Wilmington, NC 28406)

TRIBEZ OF IDIOTZ - "Geen Vuiltze..." EP
This starts off with a nifty ska tune in the MADNESS mold, but the remaining tracks blast out tight HC/ska amalgams. The guitar should have more bite, the tunes more catchiness, but it's still a very decent effort. (SS)
(Machinenstenstraat 51, 1541 AJ Zaanstad, HOLLAND)

URGE OVERKILL - "Stull" EP
Well, for those of you who are about to forever dis these guys for signing or whatever, consider this: who but the punkest band on earth would cover "Stitches", the B-side of "Punk Rock Christmas" by the ALAN MILMAN SECT? URGE that's who! This EP also includes the single that came out on SubPop last year (my pick for 7" of the year 1991) and a Neil Diamond cover that gits "Katoized". It took my girlfriend to point out that "Stull Pt. 1" is actually a reworking of an old JEFFERSON AIRPLANE song. Comes on a colored 10" no less. (ML)
(Touch & Go, PO Box 25520, Chicago, IL 60625)

VALSE TRISTE - "Varokaa Kuulaa" EP
Finnish hardcore that's basic but good nonetheless. Nice throaty yells accompanied by DISCHARGE/ TERVEET KADET inspired riffs and beats. Nothing new but still thoroughly enjoyable. (NN)
(Trash Can, Makashnikuja 5,61800 Kauhajoki, FINLAND)

VIBRATORS - "Live at the Marquee 1977" CD
Number 4 in a series of old UK bands' live performances on limitied edition CD's. This was the first one I really enjoyed. Great sound, good performance, and a decent sampling (17 songs) of their material. Includes two covers, "No Fun/Raw Power" and "Jumpin Jack Flash". Their own imagined self importance is humorous in the liner notes, but overall, a worthwhile package. (TM)
(Released Emotions, PO Box 132, Acton London W3 8XQ, ENGLAND)



THE VINDICTIVES - "Ugly American" EP
This fuckin' lyric sheet is too motherfucking small!! Straight ahead punk with cool riffs and nice sing-a-long bits. "Glad To Be" is a big time standout. Loser-positive type lyrics is what I can gather after a couple of listens. Would you believe it's kinda RAMONES-ish? (LH)
(PO Box 183, Franklin Pk, IL 60131)

VOID - "Condensed Flesh" EP
Totally awesome 9 song demo from 1981 that until now has not seen the light of day. Some of these songs are on the legendary FAITH/VOID split LP, which is probably my favorite record from that whole period, but many are unreleased. Worth putting someone's eye out for a copy! (ML)
(Eye 95 Records, 7380 Broken Staff, Columbia, MD 21045)

WHIRLING PIG DERVISH - "Full Feather Lovesuit" EP
This band recalls DIRT quite strongly, albeit with an occasional addition of trumpet. Serious, powerful UK punk with a strong political commitment. Well above average. (SS)
(Graff Wit Records, 127 Dowanhill St., Glasgow G12 9DN, UK)

WITCH DOCTORS - "I'm So Restless" EP
This one has that cool 60's sound that Dionysus specializes in. Flirtacious guitar and organ interludes build on neat CANNED-HEAT Blind-Owl Wilson type singing. BO DIDDLEY and THE NOMADS go surfing and swinging in SoCal. Then there's the requisite page-boy haircuts that Lee Joseph pioneered back in Tucson. Listen for the blues harmonica. Damn decent. (BR)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

ZIPGUN - "8 Track Player" LP
For starters, this LP has a great looking cover, and I, one, appreciate it when a band pays attention to its packaging. Musically, this is one of the better records to come down the pike in a while. Snarling bar punk with booze-drenched vocals which reminds me of the catchiness and "fuck you" attitude of THE PAGANS. Punk. (LD)
(Empty, PO Box 12034, Seattle, WA 98102)

RECORD REVIEWS

ZOT - "Times of Sad, Bad and Better" 10" EP
Melodic three piece from Switzerland. Better off calling this slab sleeveless flannel! Sometimes it's so hard and driving, then other times it's just soft as silk. Sort of a toned down STEEL POLE BATH TUB via whiney vocals! Plenty of melodic hardcore to please the whimpiest of crowds! (SM)
(Far Out, Stettbachstrasse 39, 8600 Dubendorf, SWITZERLAND)

V/A - "Big Mountain" LP
Within the recent flurry of benefit comps for Native American rights and the de-celebration of Columbus "discovering" AmeriKKKa, this project is quite a standout. The bands include: SPRING CREEK, MORAL SUCKLING, ATHLETE'S BUTT, ORGANIZED CONFUSION, POWER SLAVE, HATE TIMES NINE, SLAUGHTERCHRIST, DRAIZE METHOD, and HAIR FARM. All of the contributors have excellent cuts, and it comes with great packaging and a couple of booklets. A must have for anyone that likes good music and gives a shit about supporting 500 years of Native American resistance. (SB)
(PO Box 11015, SLC, UT 84147)

V/A - "Blame and Burn" EP
One track each by MR. T EXPERIENCE, YOUTH GONE MAD, GARGOYLES, PINK LINCOLNS, SCREECHING WEASEL AND THE QUEERS — all excellent, catchy punk songs. Oddly enough, two of the songs have "S&M" in their titles, almost giving the record a theme. (KK)
(Flush Records, PO Box 1050, Richmond, CA 94802)

V/A - "Can Of Pork" 2xLP
"Well it seemed like a good idea at the time..." Seriously this is Lookout's follow up to "Floyd" and while it doesn't live up to that record at all, (and took too long to come out) it does contain enough material that is really pretty good or that will grow on you to merit buying it. MTX, POUNDED CLOWN, SPITBOY, JUKE, KRUPTED PEASANT FARMERS, LAG WAGON, DOWNFALL, & a ton of others. (LD)
(Lookout)

V/A - "Cops On TV" tape
An international offering, mostly French bands, but also Panama, Scotland, Switzerland and Poland are represented. Contains your basic competant 1990's styles of punk & hardcore. (DH)
(Leca Frederic, Le Menil, 88160 Le Thillot, FRANCE)

V/A - "F.M.D.C.S. La Compil" EP
Wow. Here's a great new French hardcore compilation with D.D.T., DADDY BURNS, PILGRIMS and CONDENSE. Each band shines with energy and expression. This is one of those 7"s you'll keep putting on the turntable. (KG)
(Panx, BP 5058, 31033 Toulouse Cedex, FRANCE)

V/A - "Gags And Gore" EP
A strange little comp with a lot of styles on it. My faves are HC918V and HYPOCRITICAL SOCIETY who turn out some great speedy hc. UFD throw in a cool punk tune while FEEDBACK RECYCLING and HARMONIZER go for a sort of techno punk that's pretty neat too. (NN)
(Potschnergasse 9, 2500 Baden, AUSTRIA)

V/A - "Hell Beach Party" EP
A pair of surf instrumentals apiece from two of the few bands still working this genre. The PHANTOM SURFERS work within a simple, primitive approach that is true to the tradition while the ROOFDOGS showcase a more complex guitar approach with "Ribbed" even being an awesome aurant drone tune with a shifting tempo. (BD)
(Demolition, PO Box 18107, Madrid 28080, SPAIN)

V/A - "How Incestuous Can D.C. Get?" tape
Twenty-six bands here, and while there are no future FUGAZI's, it's a pretty solid, well-rounded package. It's basically all hardcore, tending towards the metallic, but TRIPTIC OF A PASTEL FERN have an industrial edge and NORMAL BY NINE bring in a Middle Eastern influence (honest!). (DS)
($8 ppd: Sean Epstein, c/o DSI, PO Box 346, Dunnloring, VA 22027)

V/A - "Ox - Face The Facts" EP
Comes with issue #12 of this German zine and is a damned good record, with something to suit a lot of different tastes. BOXHMASTERS are fast cool HC, which fans of Euro bands like TERVEET KADET or SKEEZICKS might enjoy. LAG WAGON still sound like NO FX, so no disappointment there. BONE CLUB are kinda mid range melodious ala old SOUL ASYLUM sounding, and SUBWAY ARTS are solid So. Cal mid 80's sounding HC. Good stuff. (LD)
(Joachim Hiller, Joseph Boismars Weg 5, 4300 Essen 14, GERMANY)

V/A - "Making A Killing" LP
Split LP between CHAOS UK and RAW NOISE. It seems as though their genre of music is just being rediscovered for the powerful driving force that it is. However, this is not he best CHAOS UK I've ever heard before, nothing really grabbed me. RAW NOISE is decent, but it leans towards being generic DISCHARGE hardcore, the highlight being an ANTISECT cover they do that rules. Overall, it's okay, but the cheesy cover art doesn't help much. (SB)
(Vinyl Japan (UK) Ltd., 28L Camden High St., London NW1 7BX, ENGLAND)

V/A - "Noise Against Repression" 2xLP
22 band international comp that publicizes the struggle of political prisoners. Focuses on hunger strikes, women in prison, several essays on trial proceedings and the necessity of future opposition. With a wide range of musical styles within punk/hardcore, I think the standouts are: F.U.A.L. THE EX, ACTIVE MINDS, VERDUN, W.W.K. KALASHNIKOV, BRAINSTORM, ISRAELVIS, MEMENTO MARI, and WHAT THE BUTLER SAW. Quite a feat, and all profits from this project will be used to further activities against political repression. (SB)
(Unter Schwartzer Flagge Antimedien c/o Thermroc, BremerstraBe 42, 44oo Münster, GERMANY)

V/A - "Pinch and Ouch" CD
Sampler of some lesser known Japanese bands. GAI are decent raw hardcore who do a hilarious cover of "Little Star", KURO play great straight on hardcore and the other notable here being GESS, who are great 77 style punk with enough hardcore energy thrown in to keep it interesting. Other bands include GEDON, NO CUT, and AGGRESIVE DOGS. (TM)
(King's World Record, no address)

V/A - "Rugcore" EP
Seven inch comp with 3 San Diego bands.ABYSS's studio track has a heavy gothic feel. Excellent lyrics about how the singer's father's death affected him. LOP-LOP and Katie both have that lo-fi acoustic guitar sound. Sorta like SEBADOH. The record ends with a more rocking ABYSS track live from 1988. Really nice screened paper bag sleeve. (MM)
($2.50 to: Steve Lawrence, 3028 Quimby St, San Diego, CA 92106)

V/A - "Suburban Voice #32" EP
Seems that Al Quint is breaking away from his usual metal tendencies for this "posi" EP. SLAP OF REALITY have a pleasant although not nearly hard enough song which shows a more college direction and less of a BIG DRILL CAR sound. I don't know anything about KINGPIN, but they have the goods it takes to deliver a good, fast and to the point track. 411 contributes a live song called "Flesh" which is about abortion, and it exhibits the usual amount of power and energy you get from their live shows. (LD)
($4.00 ppd from Suburban Voice, 17 Beach Rd. #1, Lynn, MA 01902)

V/A - "This Ain't the Hot Fudge Show" EP
Cool diverse 7" comp from Toronto. LIQUID JOY has a vocalist reminiscent of Vi of the POISON GIRLS and way better music. MUD has every musical influence on earth packed into a 3 minute track. CHICKEN MILK and HI DUMMY also contribute a tune each. Nice job. (MM)
(Fans of Bad Productions, 2 Bloor St W #100, PO Box 120, Toronto, Ont., M4W 3E2, CANADA)

V/A - "Throw - The Yoyo Studio Compilation" CD
From the vaults of Yoyo Studio, the ministry of propaganda for the Olympia/K Records juggernaut, comes this twenty-two song beauty. A heapin' helpin' of raw, spare, poppy sincerity; don't assume that punk has to be noisy and don't take all three instruments for granted. KICKING GIANT, BRATMOBILE, and OKLAHOMA SCRAMBLE stand out. (DS)
(Yoyo Recordings, PO Box 10081, Olympia, WA 98502)

V/A - "Who's Chained Up to the Dogs of Outrage!" LP
Six band sampler with some of the better new Japanese hardcore bands. This is the first I've heard from BANISH ARMS, who are excellent gruff hardcore—all three songs here kill. Also the first I've heard from PILEDRIVER and INNOCENTS, excellent showings from both—more metallic hardcore, angry and aggressive. Also three songs each from RUSTLER, JUNTESS, and SO WHAT. Excellent stuff. Seems like Japan's got an abundance of great stuff. (TM)
(Vinyl Japan, Seiwa Bldg 2-F 4-9, 7 Chome Nishi Shinjuku-Ku, Toyko, JAPAN)

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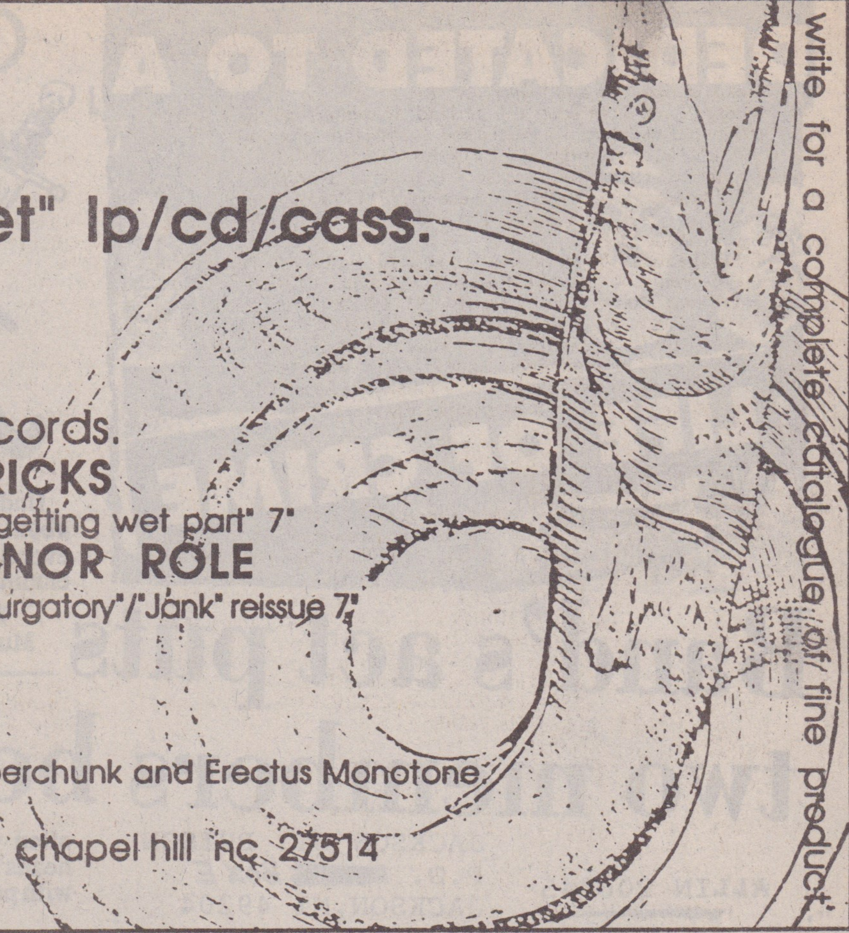

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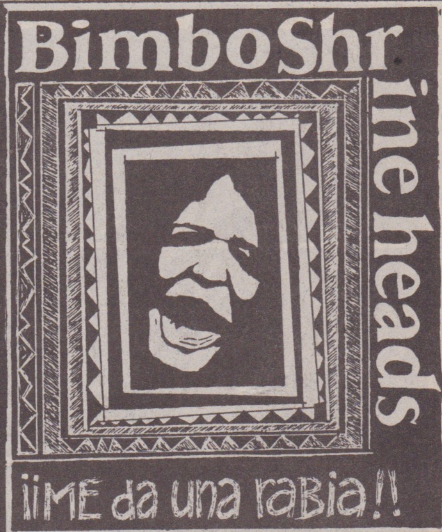

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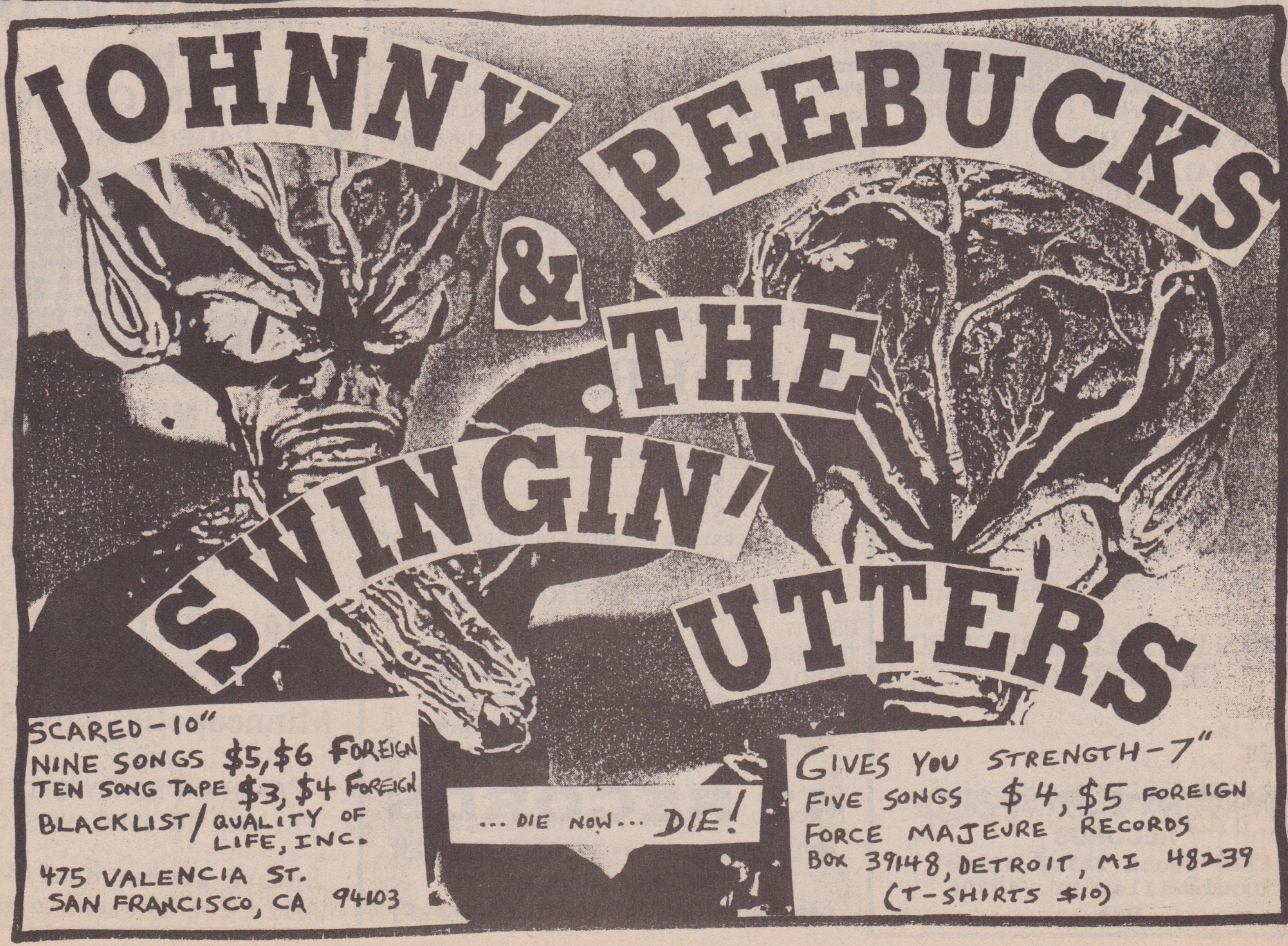
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BOOK REVIEWS

Reviews by: Harald Hartmann (HH), Trent Reinsmith (TR)

Rigomor Press, *The World's Most Hated People,* ($12.00 ppd from: Rigomor Press, 11012 Ventura Blvd. Suite 365, Studio City, CA. 91604)

Recently the question has come up in our society about banning trading cards that portray serial killers and the like. Politicians and moral rightists say these cards tend to glamorize such killers as Jeffery Dahmer, and Charles Manson.. There is currently a set of trading cards out on the market that do just the opposite, they call it like it really is. To quote from their own flyer:

"*The World's Most Hated People* Collector's Cards features the 20th Century's most despised Tyrants, Politicians, Criminals and Entertainers. *Murderers!* creators Bad Otis Link and The Pizz now lead a group of 11 L.A. underground artists in depicting *The World's Most Hated People*, 40 reviled characters whose names bring the blood to boil: Daryl Gates, Adolph Hitler, Saddam Hussein, Tipper Gore, Josef Stalin, David Duke, George Bush and 33 others. The text was written by N. Kidd Sylene in the "hard-boiled wise guy" style unique to Rigomor Press Publications.

Rigomor Press anticipates yet another round of controversy over this new card-set. We also expect a rash of imitation "hate" card-sets similar to the cheap knock-off "killer-cards" that have flooded the market since the debut of the Original *Murderers!* in 1990. These hack "killer-card" imitations received more attention in the national media than the original set by Bad Otis Link and The Pizz."

This set of new cards of the world's most hated are artistically original, interestingly well done in black and white graphics surrounded by a bold red border. The cards come in a plastic container that will allow one to keep them for years to come.

If you collect cards other than baseball cards, then this set is worth possessing. (HH)

Claudia, *The Rebel's New Clothes* ($5.00 ppd from: BM Claudia, London, England, WC1N 3XX)

As I read this booklet I thought of another English woman Beatrice Hastings who lived in Paris in the twenties with the Italian painter Modogliani, the two of them living in poverty, but always finding money for a bottle of wine, or a toke of hash, their fighting each other, their lovemaking, their radical art and politics.

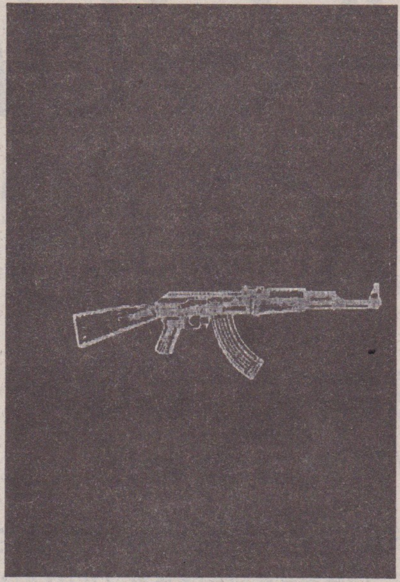
Claudia too has lived this bohemian life, but does not write about the details of her own life, instead concentrates her energy attacking the smugness, and hypocrisy found in those who inhabit what we conveniently call the scene, the alternative movement, the left, etc...

Without going through example by example, it need suffice to say her 36 pages are devoted to pointing out the self-deception of those who enter punk with the do-gooder mentality, who see it as a place to impose their values of what a better world could be, in many ways not much different from what we already experience under the right-wing currently in charge of our lives.

This booklet is concise, and to the point, in straight-ahead English. Those who read may be inspired to re-examine their own narrow-mindedness of what they think is best for the rest of us, or perhaps they will be upset by such a radical attack on the holiness of their own politically correct beliefs.

If I had a criticism of this booklet it would be that as the industrial world has moved right we should not attack what is on the left, no matter what it's shortcomings, simply because it is an alternative. But then again hypocrisy always sells-out, and makes matters worst, just see what punks are saying and writing about Nirvana.

Claudia is right-on in her attacks on the staleness of our so called scene, that unity is a sham to cover up peoples selfish ambitions, and it is better to accept one's alienation. The result, have fun without guilt. (HH)



***Trans-Action,* ($4.00 ppd from: Divided, PO Box 8302, Chicago, IL. 60680-8302)**

This is a pamphlet dedicated to the Ohio 7, seven people charged with sedition, i.e. trying to over throw the U.S. government.

The pamphlet is a series of short articles with interesting graphics, and pictures that are devoted to radical revolutionary action. The collection of writers and artists are from all over the world, but mostly from the contemporary time period. Some of the more interesting chapter titles are, "Behind The Barbed Wire", "Permanent Universal Rent Strike", "Style Sucks", "Beware Of Dogmatic Ideology", and "Seize Absolute Control".

A copy of this would fit well in between one's copy of Emma Goldman, and the ABC of Anarchy. Good reading, and toss a bomb for change! (HH)

Henry Rollins, *Black Coffee Blues,* (PO Box 1910, Los Angeles, CA 90078) 141 pages.

The two most common opinions of Henry Rollins seem to be 1)he's a loud mouth asshole or 2) he's some type of God. Holding neither of those opinions, I'm coming at you with a straight-up review, no attitudes, just truth.

Rollins is simply a good writer, who writes simply, honestly and effectively, with as little waste as possible. *Black Coffee Blues* is the latest installment in the quickly growing Rollins and 2.13.61 catalog.

This book is broken up into a few different sections. To start off the show, we have "124 Worlds". This is the type of writing that Rollins is most known for; short abrupt pieces that run from being very funny to being very depressing. Rollins writes as the everyman for disillusioned youth and a lot of people could probably see a little of themselves in a few of these stories, but you also get the feeling that Rollins is putting a lot of his past into these stories and exorcising some of his demons under the guise of being one of the "he's" in his writings. Next up, "Invisible Woman Blues", a depressing short piece written to a woman that is not there, hence the title. A little look at a man that is cold to an even colder world that surrounds him.

The next two pieces are more or less diary type writings. First is "Exhaustion Blues", which takes you inside the mind of Rollins on the road. *Black Coffee Blues* are pieces taken from Rollins' tour diaries from 89-91. As we see from these writings, the road can bring out a lot of bile and bad feelings and a lot of emotion. Rollins spills it all onto the paper for all to see. What you see is not always pretty, but it is always real and that counts for a lot.

Next is "Monster", a nine page rant about depression. Simple and effective and to the point - depression. Get it? Got it? Good!

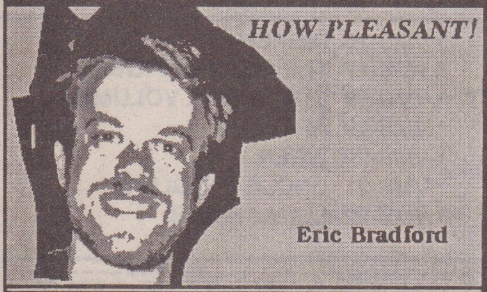
Finishing this one up is "61 Dreams", which is just that; Rollins chronicling 61 of his dreams. Again, these run the gamut from funny as hell to just plain weird. Dreams of Gregg Ginn, Joe Cole, Joe Carducci, Jimi Hendrix, Coltrane, Ted Nugent and a plethora of others. A psychiatrist could probably have a field day with this stuff, and that could be another book altogether (any takers?).

So ends another volume of Rollins' "stuff". Another classy layout job by 2.13.61 man Stan; each section ending with a photo of a different coffee cup coaster from somewhere in the world. This one is dedicated to the late Joe Cole

BOOK REVIEWS

who was gunned down in a robbery last year. And so as another pot brews and Saint Vitus pounds into my brain, I'll sign off with the final note that this is indeed a book to have. So pick it up, fill your mug to the rim (and don't even think about filling it with Brim) and enjoy your trip. (TR)

MOVIE REVIEWS



One of the strongest parallels between films and paintings or sculpture is the reaction of the neophyte gazing on their first "progressive" piece. Any serious painter will tell you of the wine-swilling hordes rushing through gallery openings squawking "I love this one...what is it?" There's absolutely no response to that question, or for that of those watching their first "real" movie: "What's the point?"

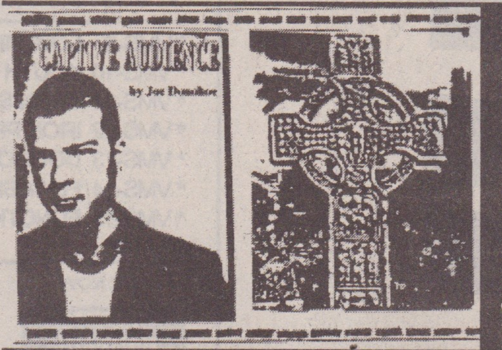
Of course, *we* all know that there isn't one. Most of the time that means that the filmmaker was trying to create a visual masterpiece or just schlepping around blindly in the "art" realm. But every once in a while, someone like Canadian Atom Egoyan will come out with something like his new one, **The Adjuster**, to make the world safe once again for cinematic hipsters.

In a nutshell, this is a heavy, chilly, initially confusing movie about an insurance adjuster. It focuses mainly on his wife, a porn censor; his clients, who worship him for getting them money for their scorched houses even as he keeps them in motel-limbo for months; and an incredibly wealthy and completely crazed couple that rent his house out to make a movie. The insane couple's entire existence revolves around carrying out the wife's bizarre sexual fantasies, no matter how grandiose. They serve as the medium for Egoyan's real strength - the exploration of the limits of the human psyche. These people are whacked out like very few movie characters before them, and to me, that's a testament to the genius of the filmmaker. After all, the measure of any twisted movie's success isn't the quality of the plot, it's the quality of the *situations* that the movie sets up.

Even the best characters and scenes can become a sludgy mess if they're put together wrong. **The Adjuster**'s characters don't quite mesh with each other, but Egoyan's sense of timing sidesteps this problem easily. He uses a pseudo-soap opera style, concocting mind-bending scenarios, stretching them to the breaking point, and quickly cutting to some pastoral view of a little kid on a swing. Once you've finally adjusted to the serenity of the new situation, he slams you back into the thick of the first scene. It's a technique that runs the risk of pissing you off, but it definitely keeps you involved.

This is Egoyan's third major effort and the first to really bring him into the spotlight as a truly unique young filmmaker. When you get sick of debates between the two stooges in the next few months (and you definitely will), see this movie and give your brain a good wringing.

There were a couple of notable videotape releases this month. **28 Up** was the predecessor to **35 Up**, Michael Apted's where-are-they-now for the average joe that I was hootin' about a few months back. You should skip it if you've seen the last one, but if you haven't, it's a well-done introduction to the series. Finally, it seems as though there has been a huge resurgence of interest in The Brady Bunch lately, with all sorts of books and theatrical presentations of Brady episodes. If you *really* want to get into the spirit of things, pick up the reissue of the skin flick **Taboo II**, starring none other than Susan Olsen aka Cindy Brady. Just close your eyes and listen to that lisping voice say, "Hey big brother, come on over here..."



I've seen the nightmare, cyborg future and it's called **Tetsuo: The Iron Man** (or rather it's called that in the United States, "tetsuo" meaning man of iron in Japanese). After seeing this movie you will never trust your toaster again, or yourself for that matter. This is one of those movies that the more experienced have a leave o' meter scale for how many people leave the theater in moral outrage and disgust at the abominations they are subjected to on the screen before the last reel. Peter Greenaway is a 10 on this scale, Disney is a 2 and **Tetsuo** finds itself somewhere around 11.5. Sensitive college professors will call this flick "problematic" and Andrea Dworkin will have her problems with it. In case you haven't noticed, I liked this bit of foreign celluloid quite a bit.

The first image we are subjected to in this hardcore science fiction fable is a sweating, naked man, surrounded by all the pipes David Lynch didn't use in **Dune** and the other films he's done that you've no doubt heard of, being rather affectionate with a rusty pipe. Affection in this case goes to its illogical extreme as the man in view cuts his leg open and puts the pipe in with his own pipes (imagine the squeamish eewws in the theater now please). Pain leads to rapture, rapture leads to horror as the man looks down and notices maggots are swarming out of his leg. In freaked out terror he breaks out of his industrial strength sex room and sprints into the streets only to be run over by a taxi cab with a very appealing looking chrome bumper. Cut to our other "hero" Salary Man shaving in the mirror only to notice a metal rivet protruding like a zit from his check. When he tries to pop it we have another troublesome moment for the squeamish. As it turns out Salary Man was driving the taxi that ran over the pipe lover and is going through his own bonding with the world of ferrous parts, although somewhat more reluctantly than his counterpart. Between guilt and metal protrubances out of the flesh not even kinky sex with his girlfriend (who also goes through some alterations) can ease his mind. (Side note, the Japanese can film some realistic sex scenes boy!) This is just the preliminary for the chaos of sounds, image and idea that proceeds as the transmogrification of the flesh is interpreted through amazing metalmation and truly psycho editing of black & white film stock. Salary Man becomes completely metal and runs into the first metal dude, who's still alive, looking like a cybergoth and out for revenge. As the two proceed to behave as Japanese film monsters do, battling for the fate of the human race, the whole universe approaches meltdown.

This is Shinya Tsukamoto's first feature length film and it's got a bunch of critics going goo goo (all the ones that aren't using it as an example of just what is wrong with world film culture today) and I'm no exception to the first category. It's a comment on just what goes on inside the heads of all the guys who like their motorcycles or hot rods better than their girlfriends and I don't think I've ever had so much fun with so much sickness (well not recently).

VIDEOS

Review by: Devon Morf

V/A - "Unknown Hardcore Drunkers Vol. 3"

The theme of this video seems to be footage of a number of new and/or less known Japanese hard core bands. For the most part the footage is a bit weak and a few of the band's actual live audio has been replaced with studio recorded versions that don't quite match up. Standouts include SWASTIKA, URGE SNAKE and STRAW DOGS who aren't from Boston. (DM)

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HI, WE'RE SLEEPING BODY FROM FT. WORTH, TEXAS. HERES WHAT WE GOT: 8 SONGS, A HUGE ASS PHONE BILL, AND A POCKETFUL OF HOPES AND AMBITIONS. SOMEHOW, WE MANAGED TO BOOK OURSELVES A TOUR. THANKS TO EVERYONE WHO SET US UP IN THEIR TOWN, YOU'VE KEPT US GOING, AND TO THE PEOPLE WE WILL MEET ON TOUR, THANKS ALSO, YOU KEEP US COMING. ♡

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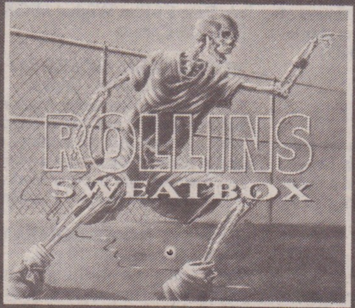

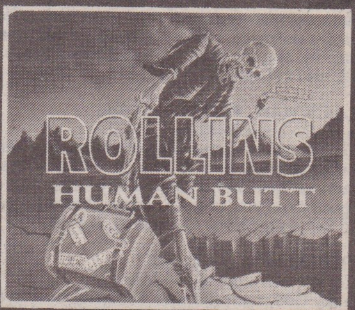

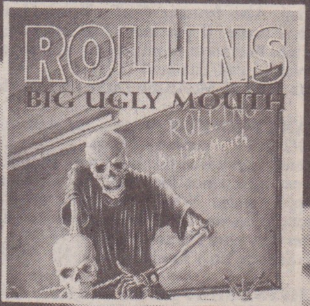

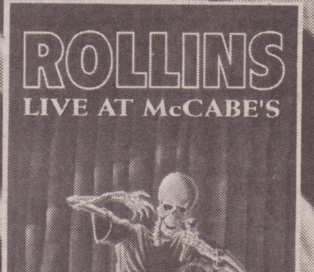

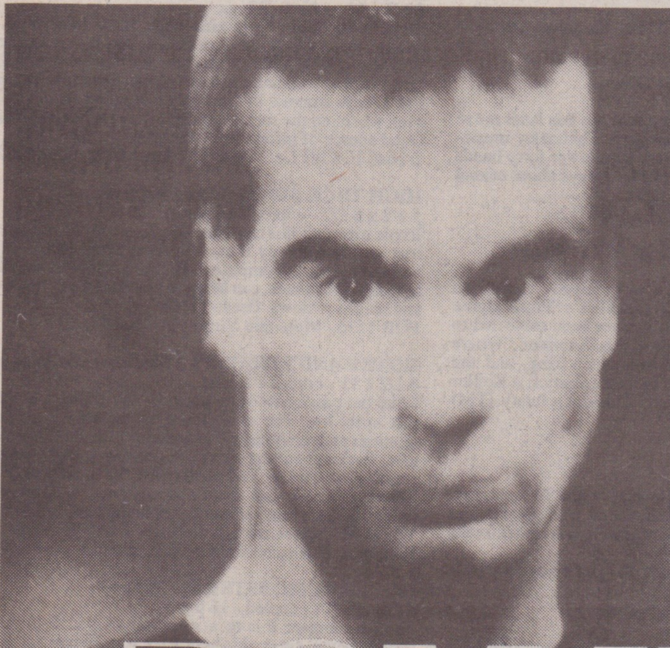

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BETWEEN THE LIONS

Reviews by (SB) Suzanne Bartchy, (JD) Joe Donohoe, (LH) Lance Hahn, (HH) Harald Hartmann, (TJ) The Judge, (JX) Jux, (TM) Timojhen Mark, (KO) Katy Odell, (NR) Natasha Riggins, (MW) Matt Wobensmith

AGAINST SLEEP AND NIGHTMARE#4 / $2.50 ppd
8 1/2" x 11" - printed - 32 pgs
If you want the straight dope, the facts behind all those scary things you see on the news. Well, anyone with a college level reading comprehension will find this worthwhile. However, I must warn you that it's communist propaganda - and not that "Be down with the revolution" RCP crap you see in minority communities either. This is *intellectual* propaganda. Oh, don't listen to me - I can't even properly define "Communism". (KO)
PO Box 3305 / Oakland, CA 94609

ANARCHY #33 / $2.50ppd.
8 1/2 x 11 - newsprint - 88pgs.
This journal has gone from being a newspaper to a magazine with content the same as before, ranging in subjects from the stupid to the sublime and back again.There's an article on sex with children that Mykel Board would like, moronic bullshit on how bicycles are evil because they're technological and a clear headed argument on how dogmatic pacifism and military violence are two sides of the same coin. If nothing else, these cats at least take chances. (JD)
CAL / PO Box 1446 / Columbia, MO 65205-1446

A PLEA FOR SANITY #3 / $1.00ppd.
5 1/4 x 8 1/2 - copied - 56pgs.
Well put together zine done by a political and straight insider on the nuts and bolts of DIY and hardcore. The focus of this zine is not so much bands as resources, indie labels and collective projects. Featured interviews with Jenny and Kristin of Simple Machines, members of the Profane Existance Collective and Sam McPheeters. (JD)
Jess Row / 5503 Boxhill Ln. / Baltimore, MD 21210-2001

BITCH QUEEN#1 / $1.00 ppd
5 1/2" x 81/2" - copied - 28pgs
I agreed with everything in this zine, therefor, I can say that it's a good zine. It's feminist, but fresh. Of course, as zines of a feminist bent go, this one isn't terribly ground-breaking. You've got an interview with a terse and snotty Guerrila Girl (those artists in monkey-suits), brief snippets of political stuff about abortion and rape, and a neat picture of a girl with a gun accompanying an editorial about the ineffectiveness of whistles and mace. I think Michelle put this together single-handedly, and she does have something to say. (KO)
Box 1447 / Boston, MA 02117

BLACKMAIL #8 / $1.00 or trade
7 x 8 1/2 - copied - 42 pgs.
This has an enormous number of letters - emphasize the word enormous. Toss in some reviews, essays on Drugs , American apartheid, a huge eulogy for his dad, and a bunch of poetry and you've got a decent amount of reading. (TM)
635 Sawdridge West / Monterey, KY 40359

BOONPARN #1 / ¢50 ppd.
5 1/2 x 8 1/2 - copied - 36 pgs.
Oh my God, someone who's actually been to the Word of Faith Family Church! Worth reading just to get the inside scoop. Also features Coffin Break (kinda ironic) in this "Thai" issue. If you care (like I do) there are some Thai recipes that seem promising as well as tails of the editor's travels in Pad-Thailand. (LH)
Box 244 / 31 McAlister Drive / New Orleans, LA 70118

CARRY SMYTH #7 / two 29¢ stamps
8 1/2" x 11" - copied - 28 pgs
I think I reviewed this last time. If more people would do sweet little zines like this, the whole scene would be a happier place. What's on Mike's mind? Having fun and going to shows. There's live, record and zine reviews and an interview with Garden Variety. (KO)
76 Saphire Ln. / Franklin Park, NJ 08823

CHEESE SHOP NEWS Vol. 1 #3, 4, 5 / three stamps.
81/2 x 51/2 - xerox - 20 pgs each - English
Christian-oriented with a musical slant, this 'zine appears to be tolerant until you notice the bits about anti-abortion in #3 and 4 (I believe it is the choice of each individual woman to choose, so thumbs down to that.). Good for those "feeling out of place" Christians who need to communicate with other Christians in the punk world. (NR)
Blyeth / Rt. 13 Box 846 / Bedford, IN 47421

COMETBUS #28 / $1.25 ppd
4 x 6 - xerox - 48 pgs - English
This is a special issue (aren't they all?) collecting stuff that Aaron has written for other zines over the years columns in MRR, Absolutely Zippo, other "rarities", coffee reviews, travel stories. A treat for the Cometbus completist. (EW)
c/o Lookout! / PO Box 11374 / Berkeley, CA 94701

CHOP FOLD AND GRIND #2 / $3ppd.
7 x 81/2 - offset - 64 pgs. - English
A collection of comics with a short story and some prose thrown in. Quite a bit of drawn pieces mixed with computer-created backgrounds. Three dollars seems a bit steep, but that's about what you'd pay for something on newsprint.(NR)
Ground-up Graphix / POB 1286 / Lombard, IL 60148

CYBERVISION #2 / $1.00
8 1/2 x 11 - offset - 32 pgs.
Quite a bit of genius packed in 32 pages, this zine, says I. One might say call this thinking person's guide to: creating your own clothing (bondage belts out of innertubes, and coat armor, both complete with step-by-step diagrams), vegan hair care (How To Spike-And-Color-It); interviews with refreshingly different political cartoonist Tom Tomorrow, and interview with William Gibson (Cyberpunk novelist); out smart 'em tactics to use on fascist's, and tons 'o tips on how to scam your way through life that blow away Jolly Roger's column. "If I've read it once, I've read it a thousand times"...not true, damn it! Greatest Sense of Humor zine of the year (besides Umlaut). (SB)
POB 14207 Dinkytown Station / Minneapolis, MN 55414

DACHAU #8 / $1.00ppd
8x5-offset-24pgs
Cyberpunk from Oklahoma, best described as heavy raw industrial punk. This edition has scene report from Kansas City, and descriptions of clubs in Oklahoma. If this is your taste worth getting a copy.(HH)
Dachau / POB 5663 / Norman, OK 73070

THE DISCORDIAN LIFE & REALITY EXAMINER
#1/ free (send postage ?)
8 1/2 x 11 - copied - 16 pgs.
So there's this thing called the "Cult of the Subgenius", and they all worship a mythical figure called "Bob". If you aren't familiar with that whole trip, then this will probably go right over yer head. Actually, very little of it makes sense to me (kinda like punk rock sometimes), but I think it's safe to say that this is a bunch of nonsense. Charming in a *Zendik Farm* sort of way. (MW)
c/o Rev. El-Ran Wighat / POB 2164 / Kingston, Ontario / K7L 5J9 Canada

EUTHANASIA ROSES #4 / $1.00ppd.
8 1/2 x 11 - copied - 26pgs.
Covering the Fairbanks Alaska punk scene this leads me to believe there's not much happening in Fairbanks, music-wise anyway. All the reviews deal with lower forty bands and releases. Also there's poetry and essays about sexual freedom and life in New York. (JD)
759 Cranberry Ridge / Fairbanks, AK 99712

FASCIST HOME COMPANION #1 / $1.00 ppd.
7 x 8 1/2 - copied - 12 pgs.
Well - this is something I had always hoped to see. This entire zine is dedicated to Garrison Keiller's "Prarie Home Companion" radio show. If you've ever been subjected to that shlock, you'll get the humor in this. Subtitled "Where are the men are straight, the women cooking, and the children white" - this has it all. Includes comics, a Keillor stylized tirade, maps, and mock ads. This shit is funny. (TM)
480 Otis / St. Paul, MN 55104

FILTH #2 / Free
16 x11-Newsprint-16pgs
A sleaze zine for those with a lower Haight St. mentality. This edition has info on Klub Kommition, cool comics, and probably the only public photos of Jim Rose's circus freaks you'll ever see. (HH)
Rob-Laura / 5733 San Leandro St #4 / Oakland, CA 94621

GREEN ZINE #2 / Free (with postage .52)
8 1/2 x 11 - newsprint - 24pgs.
The *Green* is from my home burg of Fresno (ah (not so) sweet nostalgia). Inside are interviews with hip-hopsters the Panzies, Goth group the Shroud and psych/punk lads Sharon Tate. Also a quiz to determine whether or not you are an *art fag*. I went to high school with some of the editors (as if you cared). Allright but nothing to get religious over. (JD)
3098 West Wellington / Fresno, CA 93711

GAGS & GORE #6 / $5.00ppd
12x8-offset-60pgs-German
Up-front punk zine, good graphics & loads of info.Band interviews with Born Against & Thatcher On Acid, articles on the KKK in the good old USA, Nazis in das Vaterland, and rules of behavior for political demonstrations. This edition comes with 5 bands 7"ep, UFD, Harmonizer, HC918V, Hypocritical Society, Feedback Recycling. (HH)
Kurze Kamp 8 / 2863 Ritterhude 2 / Germany

GREEN ZINE #2 / Free (with postage .52)
8 1/2 x 11 - newsprint - 24pgs.
The *Green* is from my home burg of Fresno (ah (not so) sweet nostalgia). Inside are interviews with hip-hopsters the Panzies, Goth group the Shroud and psych/punk lads Sharon Tate. Also a quiz to determine whether or not you are an *art fag*. I went to high school with some of the editors (as if you cared). Allright, nothing to get religious over. (JD)
3098 West Wellington / Fresno, CA 93711

GARBLES #3 / $1.00
5 1/2" x 8 1/2" - copied - 28 pgs
Now, I'm no anglophile - but those expressions used by the British just kill me. Like, for kissing she says "Snoggin'". How cute. Anyway, this is fun - with lots of silly comix, reviews, and suggestions of things to do when you're bored. This is worth the trouble of over-seas postage. (KO)
5, New House Close / Canterbury / Kent CT4 7BQ / England

HALF-TRUTH #9 / $1 ppd
8 x 12 - offset - 32 pp.
Gee, I'd seen this before and thought it was a great humor mag, but they seem to have taken an editorial direction of less yocks and more plotless short stories, many with violent or otherwise distasteful imagery, coverage of "house" music, photos of someone's cat, and a few articles that are trying to be humorous but not succeeding. Better luck next issue. (EW)
Jeff Hughart / POB 931013 / LA, CA 90093

HEAP #1 / $1.25 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Some good stuff - vegan info, useful articles on getting on the dole in Ottawa, class struggle, scams. Also contains a NYC scene report, editorials and record / zine reviews. Pretty basic stuff, although the dole and scam articles would probably be really helpful to someone in the area. (TM)
Kliphph / POB 4402 Station E / Ottawa Ontario / K15 5B4 / Canada

HECTIC TIMES #3 / $2.00ppd.
8 1/2 x 11 - offset - 32pgs.
Straight up Santa Cruz zine with dumb interviews that remind you of Camper Van Beethoven lyrics. Inside are Witchhook Sky, Vicious Midgets and skateboard designer Tim Ward as well as a rundown on the San Jose skate park. I'm always stunned by how much is going on down there even when, on the surface, it doesn't seem like anything is. Good source of information on the S.C. scene. (JD)
2-1645 E. Cliff Dr. / Suite 17 / Santa Cruz, CA 95062

HIGH TECH BURRITO #1 / $0.52 ppd
5 1/2 x 8 1/2 - copied - 16 pgs.
Ironic to review this on a Mac IIci. This contains some of the best anti-technology rants I've ever seen. Done entirely without the use of computers, this sucker shows that Olivetti, in the right hands, can be quite potent. Also contains zine and record reviews. Great. (TM)
POB 1536 / Mountain View, CA 94042-1536

HONEY AND RIBBONS # 2 / $1.00 or stamps or trade
8 1/2 x 11 - copied - 28 pgs
I like the passionate view taken by the editor about things that upset her. The main focus of the zine is on sexual relations and relationships in general. It deals with jealousy, love, stories about sex with HIV, positive straight talk about coming out, and tons of poetry. For the most part, it's too flowery for me, but there's some good and interesting articles in here that are worthy of being checked out. (SB)
World Without Lard c/o Rebecca / 445 Waverley St. / Winnipeg, Manitoba R3M 3K6 / Canada

HOT LAVA MONSTER #2 / 50¢ ppd.
4 1/8 x 5 1/4 - copied - 16 pgs.
Shall I compare this to a summer's day... ? If you like personal-type zines, this here's fer you. Relationship stuff, Daly City hangout stuff, and a review of a Tiger Trap show. The word "punk" appears five times. (TJ)
Jennifer / 61 Park Plaza #21 / Daly City, CA 94015

HOW WE ROCK NEWSLETTER #3 / 20P + SAE / IRC
6 x 8 - xerox - 12 pgs - English
Editor Nick's stated reason for starting this newsletter is to bring European and UK scenes closer together. Inside is news about a co-op club (1 in 12), news about shows in England and abroad and reviews with a SxE tone. (NR)
Nick Royles c/o 1 in 12 Club / 21-23 Albion Street / Bradford BD1 2LY / England

IT'S ALIVE #10 / $4 (with 7")
81/2 x 11 - xerox - 32 pgs - English
Interviews with Downcast, Strife and Half Off (who is featured on the 7" that comes with this); collages and a good insert about suicide prevention. All profits go to a suicide prevention center, and past issues seem to deal with important subjects as well. Asks the question "How do you feel about Krishna?". (NR)
Fred Hammer / 900 Azalea Street / Oxnard, CA 93030

INCINERATOR #1 / $1.00ppd.
5 1/2 x 8 1/2 - copied - 24pgs.
Covering almost exclusively death metal, *Incinerator* does what many other fanzines do, merely rate records and do interviews. What makes this a superior effort is the love Mike Grover expresses towards the sounds that inspire him, with it's subjects of cannibalism and horror, rather than the usual contempt seen in punk editors who hate their music. The reviews are detailed and the weakest rating he gives anyone is 4 1/2 stars. Interview with Cannibal Corpseman Jack Owen. (JD)
Mike Grover / 1405 SE Belmont St. #66 / Portland, OR 97214-2669

INFINITE ONION # 7 / $1.50 ppd
7 x 8 1/2 - copied - 32 pgs.
This is the best thing I've read in the past couple of months. The editor's attitude makes this absolutely entertaining. Contains tons of editorials, articles on how to deal with violent skinheads, the LA Riots, beating piss tests, a cool fiction piece about Dahmer's taxes - this has it all. Wow. (TM)
PO Box 263 / Colorado Springs, CO 80901

INSURRECTION #2 / $2.00 ppd.
8 1/2 x 11 - printed - 24 pgs.
One of those zines that seem to be evolving from the ashes of straightedge. Decently done, with tons of band interviews (Transcend, Arms Length, Prophets Of Rage) as well as one really cool interview with S.T.A.R. (Students Together Against Racism) about some organizing done in a high school in Ohio. Impressive organization. The editor and some of the content have a communist slant, but not enough to really bother me. Funny how there's something about boycotting Agnostic Front in a issue where they review their latest release. (TM)
Jack Buchanan / 5599 Dumfries Ct / Dublin, OH 43017-9429

INTERNAL CONFLICT #2 / $4.00 ppd.
5 1/2 x 8 1/2 - copied - 36 pgs.
Some decent reading - calls to action for anti-vivisection organizations, pro choice organizations, some reprints of personal vendetttas that was pretty funny (even without knowing any of the people). Lot's of reprints as well - ads from the Coalition for the Homeless, PETA, Campaign for Choice. (TM)
PO Box 51465 / Raedene 2124 / Johannesburg / South Africa

JT-MAGAZINE #5 / $3.00ppd
20 X 12-Newsprint-16pgs-Finnish
A reasonably good zine devoted mostly to music, interviews with Subpop, No Means No, Sofahead, and Go! Also an article on Earth First, definitely for the Finnish crowd.(HH)
JT Magazine / Aamintie 5B 12 / 95420 Tornio / Finland

JACK RUBY SLIPPERS #1 / free!
8 1/2 x 11 - offset - 24 pgs.
I read the "Meta-torial", the "Mannaphisto", and skimmed through the poems, artwork, and ramblings contained therein. If you liked art school, and are now looking for the answers, then this may be it. What do I think? "Fggfkjghfk eih fewilulwe llhi ohjweo oi". Figure that one out, you worthless cretin. (MW)
1800 Market St. #258 / San Francisco, CA 94102

JOE PRESTON'S LEGS (aka **GERM OF YOUTH**)
Summer 92 / 2 stamps maybe?
5 1/2 x 8 1/2 - copied - 16 pgs.
Whoa! A tribute zine to Joe of the Melvins! This pocket-sized digest is friggin' packed to the gills with small type. There's a Joe interview, an essay about summer, a completely unreadable piece about something, and a rabbit story. A must for Melvins fans, but may also be of interest to those who want to know more about the Olympia scene. I heard that Joe got booted from the Melvins last week, though. Bummer. (MW)
1321 88th SE / Olympia, WA 98501

KITTEN KORE #2 / no price listed—$2 seems fair
8 1/2 x 11 - offset - 24 pgs.
Dildos. Hello Kitty. The Lunachicks. Tampons. Dischord bands. Douches. Bulimia Banquet. Guys in jockey shorts. Cigarette ads. Blow jobs. Cleavage. "Punk=cuddle. Henry Rollins is a homo." Yesss!! (TJ)
Gabie / PO Box 66561 / Los Angeles, CA 9006

LIBERTAD DE EXPRESION #3 / $2 ppd.
8 1/2 x 11 - printed - 28 pgs. - Spanish.
I can't read it (I have enough trouble with English usually). But it seems like this a healthy dose of anarcho politics. Political graphics (woodcuts to cut and paste), a centerfold reminiscient of Endless Struggle & lots of circled A's. (LH)
Av. Encinas No 1116 / Coltermoelectrica Guaymas Sonora / Mexico

MASODIK LATAS #9 /$3.00ppd
6x5-newsprint-96pgs-Hungarian
This is one of the better Hungarian zines I've looked at, well organized and the printing is readable. Tons of info. on punk world wide, plenty of zine and record reviews, plus hundreds of contact addresses. Yea, and this zine has some pretty cool graphics to boot. (HH)
c/o Racz Mihaly / Budapest XIII U35 / 1172 Hungary

MEAT IS MURDER #4 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
Pro-veggie zine, with record reviews of Samiam, Dischord bands etc. to boot. Excellent reporting, mediocre writing. Won't convert anyone, but may pass on facts to better writers who will. (TJ)
7110 SW 113th Ave. / Miami, FL 33173

MOLE #5 / $3
81/2 x 11 - xerox - 54 pgs. - English
One of the more interesting 'zines of its kind, continuing to provide readers with good in-depth interviews as well as music reviews and articles. The folks at *Mole* also provide a valuable service to the community by way of Mole Radio, 94.5 WCXS (in Fairfax county, Virginia), so send your records for them to play and review. (NR)
Mole / Box 5033 / Herndon, VA 22070

MOO COW #3/4 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 44 pgs.
Interviews with Surplus, Colorblind, Refuse to Fall and 411. The editor seems to write editorials without thinking them all the way through... although his comments about MRR's distaste for SE are pretty funny. Nice to hear all the SE kids you meet are "sincere and kind". Also contains an interesting article about herbal hunting poisons, record reviews, scene reports. (TM)
38 Larch Circle / Belmont MA 02178

MORAL SENSE #1 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 44 pgs.
Gotta say, my favorite thing in this issue was reading the Mudhoney interview when they bust on us (MRR). I think they're worthless, so it's not too upsetting, but certainly is funny. This also contains a great interview with Savage Pencil (the artist), some stuff about Urge Overkill, an interesting editorial about CD's vs. vinyl, various comics and stuff. Entirely impressive for a first issue. (TM)
35 Kipling Street / Salford M7 9FF / England

MY GHETTO #3 /$2.00 ppd
8 1/2" x 11" - printed - 24 pgs
YAY! I finally get to review something punk rock instead of all that intellectual political crap. Well, sometimes punk rock is intellectual political crap - but I'll save that for a column. Anyway - this has interviews with or articles about Regi - Mentle , Drew Blood, Pleasant Valley Children, Disarm, M.D.M., A big photo extravaganza of Japanese Hardcore, a smattering of reviews, and a little fiction. No cute recipes, improbable scams, or babblings about where to get the best cup of coffee in Detroit - just punk rock. (KO)
112 Folly Park / Clapham Beds. / MK41 GAF / UK

NEWFOUND FRIEND #? / $1 ppd
6 x 9 - xerox - 44 pp - English
Jeez...they seem like such nice guys- I gotta think of *something* nice to say about their zine. Well...there's stuff from Screeching Weasel and Skankin' Pickle. There's a nice article on wolves and a funny trivia quiz.
Obviously they're very polite about printing anything their friends write, draw, or otherwise create. Sorry, guys, I tried, but 90% of this zine just kinda made me ask "why?" (EW)
Dave / 2511 Indian Hills / Plano TX 75075

NO DUH #3 / $1 ppd. (I'm guessing)
5 1/2 x 8 1/2 - copied - 28 pgs.
Every so often, a zine comes along that just sorta screams "Look at me!". Nice, user-friendly layouts with lots to read. Sure, it's pretty personal and not a whole lot of substance. But who doesn't like a good story-teller? (LH)
2 Aldie St / Allston, MA 02134

NO LONGER SILENT issue 4 / 5 / $3
51/2 x 8 - offset - 64 pgs - English
Editor Eliza Blackweb uses an old press she bought to distribute information, creating an anarchist 'zine which is chock full of useful things. This issue has articles on herbal abortion, anarchist separatism, women in the sex industry, book reviews, and more. (NR)
POB 3582 / Tucson, AZ 85722

NOISE #6 / $2.00 ppd
8 1/2 x 11 - printed - 24 pgs.
Well, this was apparently put together in about a week. Sounds like the kind of adventure that could go either way. This went amazingly well - there's tons of great 'sleep deprivation' humor - I'm in with that. Hilarious shit about the 'necessary' gear for travelling outside the realm of normal possibilities, pictures of Fugazi, Bikini Kill, Nation of Ulysses, show reviews, an editorial. This shit is great. (TM)
1614 10th St. S. / Fargo, ND 58103

NOISE FEST #3 / $1.00 or trade
5 1/2 x 8 1/2 - offset - 36 pgs.
Similar in kind and content to *Riot*. One thing is certain, I must compliment them on good musical taste (that's right kids, let's all pat ourselves on the back); interviews with Disrupt, United Anarchist Front, Razorback, Resist, Black Anarchist Cross, and Eat Shit. Also an article on a group called the Anti-Copyright Network, as well as zine and record reviews and to top it all off a few regional scene reports. (SB)
15 Ashbourne GDNS / Bradford, BD2 4 AE / UK

NOISY CONCEPT #15 / $.50ppd.
5 1/2 x 8 1/2 - copied - 12pgs.
I can't help but feel that if these hippie punks had the courage of their convictions that they'd be picking berries in the Yukon rather than pumping computers in Ohio, still they put some logs in the thought fire. Interview inside with Ween that tries to but captures none of that band's ingenius dorkiness, an explanation of libertarianism with its differences from traditional leftist thinking and more. (JD)
621 Bassett Rd. / Bay Village, OH 44140

NUEVAFUERZA #9 / $3.00?
7" x 10" - printed - 32 pgs - Spanish
Ok, I don't speak Spanish - so I asked Tim (who has a degree in Latin American Studies) to explain it to me. This is what he said - "Well, um, it's got an interview with some band, but I can't read the logo because it's in "Metal" and I don't read Metal. Um, Um, there's a bunch of anti-Columbus stuff - geez, pages of it. Um, some columns, and another band interview. Ragnarok,is the name I guess - uh, yeah." Thank you, Tim. Anyway, this looks really good. It's full of text and nicely printed graphics. If I read Spanish, I'm sure I'd love it. (KO)
A.A. 7685 / Medellin, Columbia

PATCHWORK #8 & #9 / $3.00ppd
12x8-offset-56pgs-French
A really cool French zine loaded down with interviews, band information, and globs of humor, plus some record reviews. Definitely anti-nazi, and they are looking for correspondents world-wide.(HH)
Patchwork / c/o Mokhtar Bahnas / 105 Rue du Hameau / 95310 St. Ouen L'Aumone / France

PEOPLE UNDER NO KING #2 / $2.00 ppd
8 1/2 x 14 - copied - 26 pgs.
Second issue is as impressive as the first. This is a very punk zine. He interviews Jack Acid, prints about a thousand pictures of mostly Bay Area bands, record and tape reviews, and various rantings. Only the second issue, but something I'm already looking forward to - keep it up! (TM)
748 #A Johnson Ave / San Luis Obispo, CA 93401

POINT OF INTEREST #5 / $1 ppd
8 x 12 - xerox - 14 pgs - English
Another in the exploding underground of local anarcho-punk zines (Profane Existance influenced), this one from Seattle. Includes Born Against and Resist interviews, the mandatory "How we fucked shit up and got arrested at the King riots" article, explosive recipes, graphics, etc. Angry. (EW)
Jay / PO Box 19416 / Seattle, WA 98109

POSITRON #2 / $2.00 ppd.
8 1/2 x 11 - newsprint - 32 pgs.
OK, I'm excited about this. Not because of the Downcast interview, not because of the World's Collide interview, or the other interviews. What got me was that this was the first "gay 'n straightedge" zine I have ever seen! Or at least overtly so. There is a cool essay that goes into the whys and hows of being a "straight queer" that really made my day. Otherwise, this Macintosh extavaganza has a very *No Answer*-ish feel, both in layout and tone, which you can decide for yourself if it's for you. Barbara Kruger makes a special appearance, too, so what are you waiting for? (MW)
Sean Capone / 926 Hudson / Garland, TX 75043

PSYCHO JOE #2 / $1.00ppd
6x4-offset-16pgs
This is a comic zine about the punk character Psycho Joe who is definitely hardcore. Read and watch this dude blow away his boss.(HH)
Pschot / 1133 E. Pleasant #4 / Milwaukee WI 53202

FANZINE REVIEWS

PSYCHO TODAY #13 / $1.50ppd.
5 1/2 x 8 1/2 - 36pgs.
It's psycho month in punk land or something. This zine's got Uncle Satan's Advice for Kids, a pro-hunting essay that seems sarcastic but which is a refreshing change from all the "don't drink milk" stuff I've had to read since I started doing this and an equal proportion of "shocking" fuck you/S&M style punk sentiment mixed with political correctness to make it tough but sensitive. (JD)
POB 20105 / Spokane, WA 99204

RABBLE ROUSER #2 / $2.75 (with cassette $6.75)
8 x 111/2 - offset - 28 pgs - English
This Australian production is quite slick and contains a mix of interviews and articles from Australian bands as well as from other countries. I didn't get to hear the cassette that came along with the magazine, but if Australian bands are on it, it might be worth the price to hear what's going on "down under". (NR)
Rabble Rouser c/o Horsemouth / PO Box 201 / Kensington 5068 / South Australia / Australia

REVIVAL #1 / $2.00ppd
8x5-offset-36pgs
A vegan Hari-Krishna zine. One of the principles America was founded on was Freedom of Religion, and with punk a growing phenomena so one would figure sooner, or later krishna and punk would find a point of merger. Unfortunately punk and religion will never mix, like oil and water, and if they did then I say death to punk! All religion sucks! (HH)
Revival Zine / 427 Monticello Dr. / Ballwin, MO 63011

RIOT # 5 / $0.75
5 3/4 x 8 1/4 - offset - 40 pgs.
Very well-done, good-looking zine that covers more of the DIY, hardcore, anarchist, crust scene. With interviews including ENT, Excrement Of War, Born Against, Nessun Dorma, and Embittered. Also cool comics (with something to say!!!), a Philippines scene report, classifieds and "why we'll never review CD's" (yah gotta respect someone who says that!). Like their attitude. (SB)
c/o Joe Riot / 21 Ebnal Rd. / Shrewsbury, Shropshire / SY2 6PW / England

ROTTEN FRUIT #18 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 44 pgs.
Consistently well-done zine, and a thick one it is. Letters, poetry, artwork, Amnesty International info seem to be the mainstays here. Also included is a somewhat interesting interview with a leader of the Stonewall Union, a conservative gay organization. Assimilationalist spew and gay Christianity? You can have it. Something for everybody. (MW)
816 Coss Circle / Westerville, OH 43081

SACK OF SHIT #1 / Free
4x3-xerox-20pgs
A long interview with the band "When Turtles Collide", plus an article on why live shows suck. I used the safety pin that holds this zine together to pierce mu check.(HH)
S of S / 923 Post St. / SF, CA 94109

SINFUL MAN / SHRUBBERY split zine/
3 stamps
8 1/2 x 11 - copied - 20 pgs.
Essays on vegetarianism and employment, short stories, comics, columns, music reviews, and an interview with a band called Union Yes. You gotta love punk zines - they're just the greatest! Well done. (MW)
c/o Ge Xiong / 2127 Oakdale Ave. / Green Bay, WI 54302

SIP #1,#2 / 50 cents each or 2 stamps
5 1/2 x 8 1/2 - copied - 16 pgs.
Personal-type chapbook of a guy named Jay. News clippings, tour diaries, top 25 lists, and lots of lala. Not much else to say. I guess theses formats have their purpose. (MW)
Jay Babcock / 2131 Albright / Upland, CA 91786

60 CYCLE HUM #? / $5.oo ppd?
8 12/" x 11" - printed - 32 pgs
This is the "alternative" music publication put out by WNUR in Evanston, Il. I really hate these big, slick "alternative" publications with their hip top-ten lists and stupid fucking interviews. I won't even bother to tell you what's in it. I won't even read it. (KO)
1905 Sheridan Road / Evanston, Il 60208 - 2260

SKULL SESSION #23 / $1.00 ppd
8 1/2" x 11" - copied - 32 pgs
OK, This has to be the billionth time I've reviewed this zine. And I say the same thing every time. It's kind of graphicaly sloppy, has several interviews with thrash bands (this issue: Carnival of Shame, Fear of Influence, With Authority, Earth AD, Sheep Squeeze) record and zine reviews, good opinion columns, and hilarious Cavin and Hobbes parodies. It's consistant, but I get tired of saying the same things every time. I hope either Joe gives this to someone else next time, or Brad comes up with some new gimmicks. (KO)
2301 Derry Rd., W. 801 / Missisauga, ONT. L5N 2R4 / Canada

SKY FLYING BY #1 / $1 or trade
4 x 6 - xerox - 30 pgs - English
It's a punk zine from Tennessee! Columns, poetry, clippings, show reviews, coffee reviews (included to "get that positive MRR review" —next time slip ten bucks into the review copy, ok?), book reviews. It's all been done before, but not by these particular people, so that makes it different, right? (EW)
Erika Jones / 2308 Londonberry Drive / Murfreesboro, TN 37219

SLINGSHOT #46 / donations.
8 1/2 x 17 - newsprint - 16 pgs.
Somehow, this publication got real interesting. While there's still the really beat articles (not much to add to the whole LAPD thang here), there are some really fiesty bits and interesting news bits as well. Troll even managed to find his way into this issue. They're in debt after this issue, so send what you can. (LH)
700 Eshlecreature Hall / Berkeley, CA 94720

SOUR MASH #1 / 50¢ ppd.
4 1/8 x 5 1/4 - copied - 16 pgs.
A popular format these days. Mostly editorial (sex, racism in a shopping mall) and narrative (jealousy, masturbation on the subway). Conversational. I rather like it. "Sex" made me cross my legs and cringe, but I think that's the idea. (TJ)
Räzl / 361 60th Street / Oakland, CA 94618

THE SPECTATOR 1st Quarter, 1992 / $1???
Something really different here...the (heavily censored) newsletter of the inmates of Jackson prison in Michigan. A close-up look at the lifestyle the authorities have planned for many of you. Scary. (EW)
The Spectator / 4000 Cooper Street / Jackson, MI 49201

STYZINE #8 / $.50 or 2 stamps
There's some genuinely weird shit here! Letters, collages, odd clippings, art, short articles, punk and skate info from Indianapolis and the midwest. Great combination of literary and visual stimuli. All this for only $.50. (EW)
Styzine / 5021 Central Avenue / Indianapolis, IN 46205-1057

SUBURBAN VOICE #32 / $4 ppd.
8 1/2 x 11 - printed - 64 pgs.
Jesus, there's so much to read here, it's overwhelming. Great zine that covers everything I like (so you know it's cool) and then some. Superchunk, Helmet, Swervedriver and a debate (sorta between) Dan O'Mahony and that chump Ray Cappo. That's really just the tip of the iceberg. Comes with a 411 7" as well. A real deal. (LH)
Al Quint / 17 Beach Road #1 / Lynn, MA 01902

SWERVE #1 / $2 ppd.
5 1/2 x 8 1/2 - offset - 48 pgs.
Supposedly written by a brother and sister, both queer. One writes bad poetry, the other tells cool stories and wants to tax penises. Comics and clippings are great. Music? There's a gay marching band here. But exercises? Recipes? I dunno; they take submissions. (TJ)
Dan Cox / 2655 Aldrich Ave. S / Minneapolis, MN 55408-1308

TABOO CREEK / trade
7 x 812 - xerox - 16 pgs. - English
This basically one-man effort contains ramblings, sketches by the editor, and not much else. Small 'n messy, in the punk rock tradition (no staples or binding, either). Swap a 'zine for his (or anything else you've done) the price is right. (NR)
Joey Boer / 3508 Bray Avenue / Columbia, MO 65203

TEACH ME VIOLENCE #2 / $2.00 ppd
8 1/2" x 11" - printed - 40 pgs
See "60 Cycle Hum" above. Why, Why, WHY do these glossy things continue to plague me? I mean, until now I had a policy of giving every zine that numbers it's pages a good review. Not this time. I mean, do we really need to know more about Agnostic Front? Do you really want a review of the new Rollins Band that fills an entire page with the album cover? Can a woman play in a band without her looks being criticized before her playing ability? (White Zombie). What the fuck? (KO)
61 East 8th St.Suite 202 / New York, NY 10003

TIC TAC TOE #1 / $4.00ppd
12x8-offset-52pgs-German
A professionally done zine with high quality printing, interviews with the UK Subs, Spermbirds, Carcass, Born Against and Articles of Faith. Plenty of gig and record reviews, plus a scene report on the San Francisco Bay Area. (HH)
Witte Kamp 24a / 3000 Hannover 1 / Germany

TOINEN VAH TOEHTO / $2.00 ppd
It's all in Finnish, so there's not much I can say. Seems to contain loads of reviews (live, record, zine, tape). Has a really cool multicolor silkscreened cover.(TM)
Jani Karkkainen / PL 100 / 86301 Oulainen / Finland

TRUNK PEZ #4 / $1.00 ppd.
8 1/2 x 11 - copied - 20 pgs.
The slick layout here makes for easy reading. Pretty standard fare - interviews with Jawbox, Peter Greenaway, Bigger Than Mass and My Bloody Valentine. The record reviews contain some stuff I was irritated by - "Importance of Body Count is it's lyrics" - yeah right - read like the same old mysogenistic shit to me and saying that Guttermouth's lyrics are "funny" means you didn't read them, or you find rascism humorous. Oh well. (TM)
PO Box 1746 / Royal Oak, MI 48068

TWISTED IMAGE #41 / $1 ppd
8 x 12 - xerox - 10 pp - English
Ace Backwords checks in with a month's dose of summer cartoons (summer funny, summer not), but the bulk of this issue is an interview wherein he presents the results of his year-long investigation into "Holocaust Revisionism". Ace now believes that the Nazi gas chambers never existed, that there was no Nazi plan to exterminate the Jews, and that all evidence to the contrary has been manufactured by the International Jewish Conspiracy which controls the government and the media. Personally, I'm extremely unimpressed with his scholarship, but for those of you who want to check it out or send your own comments, the address is... (EW)
1630 University Ave #26 / Berkeley, CA 94703

UMLAUT #5 / $1 ppd.
8 1/2 x 11 - copied - 16 pgs.
Absolutely shameless! I tried to fight it. I really tried. But this is funny as shit. Metallica review talks more about backstage than the actual show (where the real fun is... I guess). Metal, metal, jokes, metal , name-dropping, metal, metal... and Juliana Hatfield? Go figure. (LH)
PO Box 160148 / Cupertino, CA 95016

UNDER SIEGE SKIN ZINE #1 / $1.00ppd
12x7-offset-36pgs
Their philosophy is "burn fags, not flags", and although they purposely try to avoid racial issues they more than make up for it with their pro-USA stance. On top of that they give a hell of alot of space to German nazi skinheads (fuck-off Arschlochen!!). Sorry guys, your reverence of the flag and country is not the real issue, it's the crimes that have been committed in the name of Old Glory. (HH)
Under Siege / PO Box 40577 / Indpls. IN 46240

UNDERGROUND QUATERLY #3 and 4 / $3.50 cash only each
51/2 x 81/2 - xerox - 38 and 34 pgs. respectively - English
The Quaterly (is this an unfamiliar spelling or a mistake?) is adults only, and for good reason. Woowee! Inside you will find articles on how to survive in prison, street drug prices, reviews of underground (way underground) videos and short reviews of 100s of comics from the 60's and 70's. Next issue promises a merge with *Black Anal Sex* magazine. Buy a copy when your life needs a little spicing up. (NR)
POB 26517 / Philadelphia, PA 19141

UNIT 33 #2 / 2 stamps or trade
81/2 x 51/2 - xerox - 40 pgs - English
Interviews with Malignus Youth and Feast Upon Cactus Thorns, reviews of stuff besides music and bits of prose. This has an Arizona feel in the drinkin', smokin', bad spellin', bad xeroxin' vein. Next time use a better xerox machine so people can read what you wrote, guys! (NR)
8360 E. Marlena Circle North / Tucson, AZ 85715

VERA KRANT # 12 / $2.00 ppd
5 1/2 x 8 1/2 - copied/screened - 28 pgs.
Well, it's in Dutch. So I guess I'll comment about things like the cover - very impressive - colorful, cool art etc. The printing on this is really fucking cool - small bits of color in some places, with huge color spreads of the Pavement and Yo La Tengo reviews. Very well put together. (TM)
Oosterstraat 44 / 9711 NV Groningen / Holland

VERA KRANT #13 / no price listed
81/2 x 51/2 - xerox - 24 pgs - Dutch
Attractive color xerox cover and more colored pictures inside, this was unreadable to me as it was mostly in Dutch, but it never ceases to amaze me when foreigners know so much about U.S. music and some English as well. Little article on Seaweed plus reviews and tour info. Send tons of stamps, I suppose, as airmail is expensive. (NR)
Vera / Oosterstraat 44 / 9711 NV Groningen / Holland

VERBOSLAMMED #2 / $1.00
5 1/2 x 8 1/2 - copied - 24 pgs.
This issue is dedicated to women's health care - sure that may limit the audience, but the material is important and interesting. Topics covered include lesbian health care needs, cervical self exams, birth control and abortion alternatives, menstral extractions, and referrals for books and health clinics. VERBOSLAMMED: when men talk derogatorily about women in the presence of a woman without having any idea it might bother her. Highly recommended. (SB)
(Rebecca / 1715 15th St., Apt. E / Boulder, CO 80302

WANNA COMMUNICATE #2 / $1.75 ppd.
8 1/2 x 11 - offset - glossy paper ! - 40 pgs.
This zine is quite an orgasm, folks. Definitely on the goofy side of things, this is bound to get you laughing at some point. Great interviews with neighborhood kids, Go!, ABC NO RIO workers, Hell No, Bewitched and Animal Crackers. Along with all of the short tidbits, reviews, photos and "Merel" name-dropping, we've got a promising effort here. Pick 'o' the month, if I may say so. First 100 copies come with the previously released Sleeper 7", so what are you waiting for? (MW)
Mike Simonetti / 16 Willow St. / Bayonne, NJ 07002

WARFEAR / $3.00
7 x 7 - offset - 32 pgs.
John Yates explores an aspect on consumerism first put forth in the Pressure Drop Press project "A No Record Deal" - warfare, the selling of the military to the masses. Like the original project, this comes in 7" packaging and comes with a nifty poster. Artwork varies from Punchline-style graphics to the stark black and white Discharge 7" cover style. As always, food for thought and limited to 1,000. (SB)
Bottomline Press / PO Box 460683 / San Francisco, CA 94146

WEEKLY WEIRD NEWS & FILTH #1/2 stamps
11 x 17 - newsprint - big foldout sheet - 4 pgs.
Random clippings, stolen graphics, Herb Caen's Satanic Nephew column, reviews, and essays on the King riots pretty much make up this newsletter sort of thing. Concise and straightforward - a casual sort of zine. You can't go wrong for free. (MW)
5733 #4 San Leandro / Oakland, CA 94621

WILKS #7 / $1.00ppd, or Trade
6x5-offset-16pgs-Latvian
A small zine from Latvia, a new country formed out of the old Soviet Union. This edition has an interview with the Latvian band Happy Masturbation, plus a report on the punk festival held in Riga, Latvia. Overall an interesting zine, except the printing was hard to read even for us who understand the language.(HH)
Edgars Embergs / Mucenieku 28a-32 / 229500 Kuidiga / Latvia

YAKUZA #1 / 2 29¢ stamps perhaps
8 1/2 x 11 - copied - 20 pgs.
Pretty cool music zine with a piece on Bratmobile, and others on Smog, Zen Guerilla, Damon Kon. Also, live reviews, record & zine reviews, and an interesting piece on being a promoter showing the hardships that come with the territory. (MW)
PO Box 26039 / Wilmington, DE 19899-6039

YOUR SO HIDEOUS #? / $2.00ppd.
5 3/4 x 8 1/4 - copied - 44pgs.
So limeys don't know how to spell "you're" (and it's *their* language too). Good zine to find out what's going on the British island punk wise. The editors talk to Glascow band Dawson, give out a recipe on how to make your own beer, discuss Derbyshire pirate radio, include a piece on squatting and provide an "essay" on the industrial Economic League. Also there's a somewhat funny article on why animals should be accountable for the crimes they commit! Like it. (JD)
Box 0 / 121 Railton Rd. / London, SE 24 / UK

ZAP #50 / $3+
8 x 12 - offset - 60 pgs - German
Germany's biggest punkzine celebrates its 50th issue by looking back over the last 49 issues and almost five years. Almost impossible to avoid comparing to MRR —there are political articles, lots of ads, interviews (Shudder To Think, Toshinori Kondo, more). More reviews and fewer letters than this rag, plus the ink doesn't come off on your hands. Your one-stop shopping center for German and European punk info.. (EW)
Zap / Barbara Arndt / Zum Klemmloch 14 / 6652 Bexbach / Germany

Katy Odell doesn't like it.

Suzanne Bartchy loves it.

Editor likes his music.

Non-review zines (but just as special in every way).

AHOALTON #5 / .50ppd.
Preachy "smart punx" zine with a straight emphasis and knowledge of electrical engineering (if not zine layout).
Mark Dober / 10 Wingfield Circle / Little Rock, AR 72205

BABELOGE #3 / .29ppd.
Poetry and okay graphics.
518 North Belmont Ave. #6 / Richmond, VA 23221

BLACK INK, WHITE PAPER # 9 / .58ppd.
Probably the worst looking zine I've ever zine minus two. Even the cover is upside down. Interview with Tesco Vee.
619 Elmwood Ave / Apt. #2 / Buffalo, NY 14222

BRAIN FEAST #1 / .75ppd.
Articles on how to pass urine tests, rape ect. Free advertising policy.
627 Criglas Rd. / Wales, RI 53183

BUZZARD #1 / .29ppd.
This is a zine without a photo screen.
954 Marine St. Dr. / Boulder, CO 80302 - 93010

BUZZKILL #5 / free.
Bad attitude meets bad poetry and nifty type setting under the Arizona sun.
POB 43950, Phoenix, AZ 85080

FURTHER TOO ? / $1.29ppd.
To demonstrate just how far downhill some aspects of the scene have gone this has got naked John and Yoko on the front from the *Double Fanatasy* LP....spare us.
40 Darwin Ct. / Barlow St. London / SE17 1HR, England

KNUCKLE SANDWICH #? / $1.00ppd.
A funny zine with a picture of Richard Simmons on the front, death metal love story inside and the "aerobics messiah". Zany!
Matt Shawkey / 2106 Stirrup Lane / Alexandria, VA 22308

MISCREANCE #1 / $1.00ppd.
The highlight of this zine is the interview with Vinyl Bob from Tit Wrench about his failed attempt to become mayor of Chula Vista.
Matt Rothnell / 102 Bell Flower Way / Scotts Valley, CA 95066

NO SANCTUARY #5 / $2.50ppd.
DIY political anti-corporate/anti-conformist/anti-satanist/anti-assimilist/anti-straight/anti-skin/anti-capitalist zine from Euro land.
Resistance Prod. / POB 426 / 8026 Zurich, Switzerland

PSUEDO PSYCHO #1 / $.29ppd.
Zine about serial killers (that's fresh!) that is redeemed by its thougtfulness and intelligent sense of humor (not so usual in this sort of zine).
Mark Turner / POB 1955 / Bluefield, WV 24701-6955

PUNK IN MY VITAMINS #1 / $.50ppd.
Musings about life, poetry, interview with KARP.
5506 Kinney R. S.W. / Olympia, WA 98502

PURE FILTH #10 / $1.00ppd.
Big zine interviews Mike Lucas (Untamed Youth), Trashwomen, Supercharger and Fingers. Less tacky than usual. "Oriental" issue.
POB 421402 / Los Angeles, CA 90042-1402

PUZZLED TO DEATH #3 / .50ppd.
John Millard insults Nazis, straightedgers and homophobes and asks for correspondence.
909 S. 24th St. / Allentown, PA 18103

QUEER ZINE EXPLOSION #5 / two stamps.
Listing of queer and/or underground sexuality orientated fanzines put out by Larry-Bob of *Holy Titclamps*.
POB 591275 / San Francisco, CA 94159-1275

RADIO RIOT #13 / Free.
Opinions of staff members from WRSU. Playlists and editorializing. Very consistent.
WRSU / 126 College Ave. / New Brunswick, NJ 08903

RAPID FIRE MAGAZINE #6 / $1.25ppd.
Reviews of a live Public Enemy concert as well as musings on the difficulties of the underground in the 60's verses today.
RD. #2 / POB 3370 / Bristol, VT 05443

ROCTOBER #? / 2 stamps.
Articles on early rockabilly, L7, rap, Nation of Ulysses photos. Punk/sports connection.
6926 S. Constance / Chicago, IL 60649

SHIT INC. #C / .75ppd.
Looks like it sounds. Interviews with Grin and Zen Guerrilla.
Garin / 102 Fennec Dr. / Landenberg, PA 19350

SIVULLINEN #13 / $3.00ppd.
Excellent graphics but it's exclusively poetry(all in English). I just looked at the pictures anyway.
Jouni Vaarakangas / Kaarelantie 86.B.28 / 00420 Helsinki, Finland

SLUG & LETTUCE #25 / Free.
Newsprint letter with lots of band photos of guys who still have liberty poles. DIY in attitude..
Christine / POB 2067 / Peter Stuy. Stn. / NY, NY 10009

SPONTANEOUS COMBUSTION #12 / $1.50ppd.
Psyche interview, Cat Rapes Dog and F.O.D.
3943 Cumnor Rd. / Downers Grove, Il 60515

SUCKERS #13 / $1.00ppd.
Well G.G.'s release date's been bounced to 1993 so we've got the Mentors and the Shroud instead! Chris Laurence would also like an interview with G.G.'s mom.
Chris Laurence / 1404 Leader Dr. / Killeen, TX 76542

THE TEETOTALER'S MONTHLY #1 / .29ppd.
Straight edge material from Orlando. Group opinions on gun control & hippies plus poetry.
310 Loch Lomond Ave. / Longwood FL, 32750

THIEVES AND PROSTITUTES #6 / .29ppd.
Consistent, pro-life, Fundamentalist Christian, punk zine run by reformed junkies and prostitutes.
4009 Johnson St. / Hollywood, FL 33021

TUMOR #9 / .50ppd.
Tesco Vee interview, MRX of the Meatmen interview, Antiseen.
POB 531 / Villa Park, IL 60181

THE YELLOW JOURNAL #0 / two stamps.
Stamps or trade. Seems to have some promise with its not always pointless sermonizing and ranting.
401 Eisenhower Dr. / Natrona Heights, PA 15065

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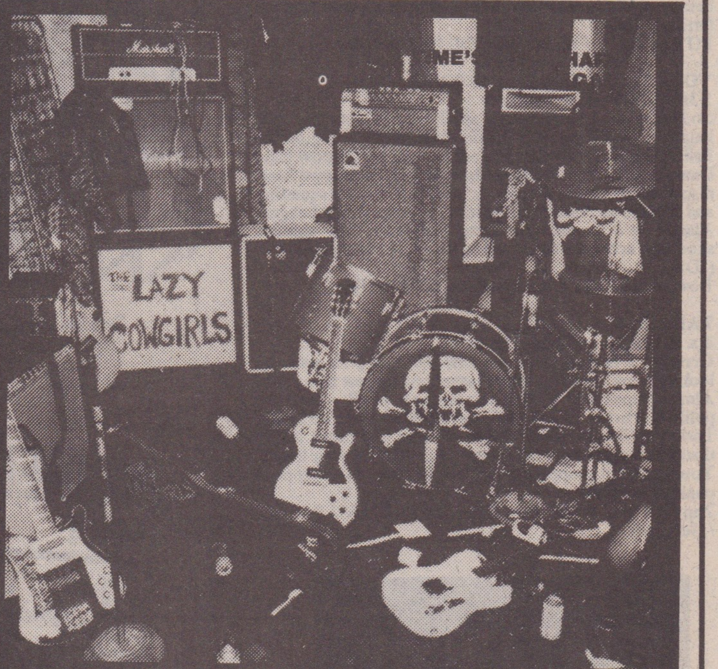

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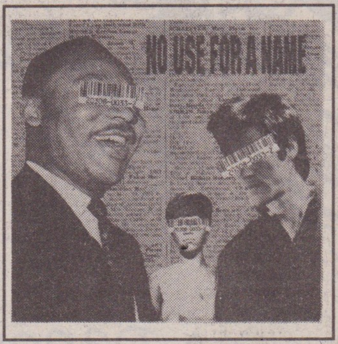

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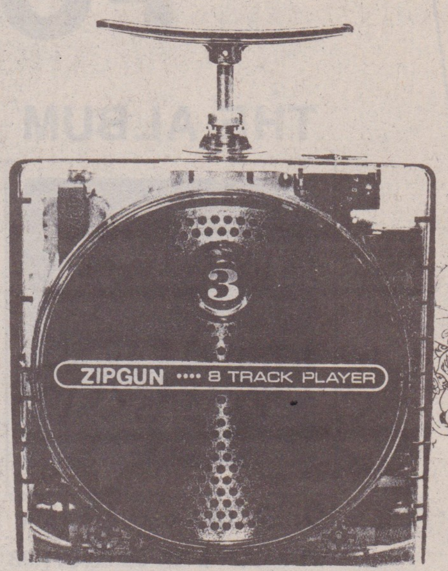

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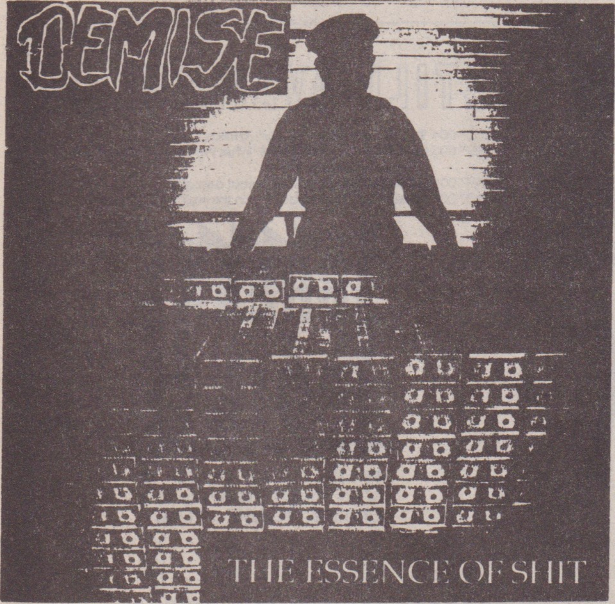

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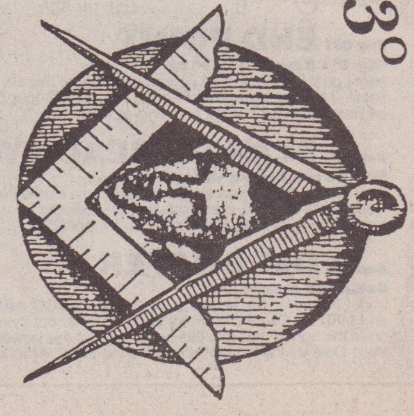

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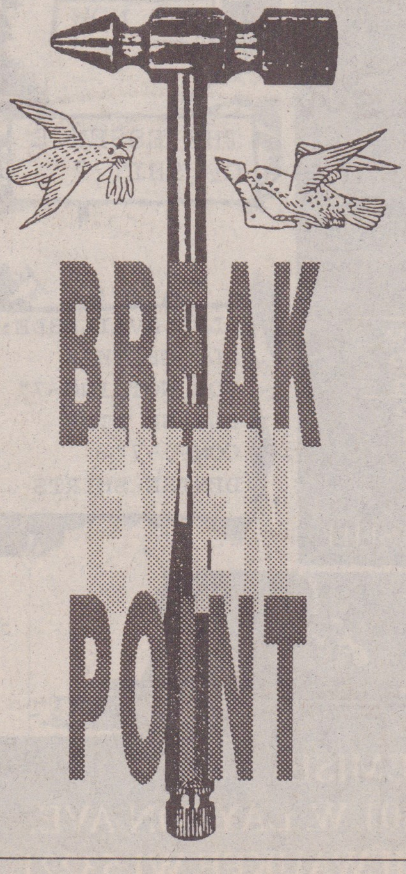
from Cherry Hill, NJ, featuring members of ENCOUNTER and MATTER OF FACT! We try to pull our hair out trying to cram the right words into this space, but let this powerful Hard-Core do the talking! You'll love the cover layout too.



STILL AVAILABLE:

BEP 004 **THINK TWICE** 'Loyalty' - 6 track 7" Ep.
BEP 003 **GROWING CONCERN** 'What We Say' - 7 track 7" Ep
Third pressing out now!!!
BEP 002 **HEADSPRING** 8 Song debut cassette
BEP 001 **HIGH CIRCLE** 'Shadows on the wall' - 13 song LP

BREAK EVEN POINT
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PRICES

7" and Cassette:	ITALY L.6000 P. & P.i. EUROPE L.8000 P. & P.i. OVERSEA USD 6 P. & P.i.
CD and LP:	ITALY L.14000 P. & P.i. EUROPE L.17000 P. & P.i. OVERSEA USD 10 P. & P.i.

BREAK EVEN POINT STAFF:
GIULIANO, ENRICO, GIAMPAOLO, MASSIMO, INTI, ANDREW, GIANNI, HELTER SKELTER CREW AND YOU,
GREEDY SUCKERS

Checks and I.M.O. to Giuliano Calza not B.E.P. records! DISTRIBUTORS & WHOLESALERS CALL: **HELTER SKELTER** 00162 ROMA, Piazzale delle Provincie, 8 (ITALY) Phone 39-6-428525 Fax 39-6-429348

ALL PERCOLATER

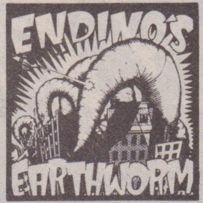
__PERCOLATER__, the fourth studio LP from ALL, could only be recorded by a band that lives, works and breathes the credo ALL OR NOTHIN'. ALL erupted five years ago from the rubble of the DESCENDENTS and BLACK FLAG with a So Cal based pop-core guitar, bass and drum jolt. In their quest for the "total extent," ALL lived and played together in the same Lomita, CA living /office space until 1990 when they relocated to a four bedroom affordable house in Brookfield, MO. Being in the middle of the U.S. enables ALL to support their eight month a year touring habit, and they get some quality fishing done in Brookfield Lake as well. On __PERCOLATER__, ALL blends hard playing and heavy hitting with the band's knack for writing memorable songs, served up in a straightforward, highly developed musical attack. CRZ 022 (LP/CA/CD)

ALSO AVAILABLE:
__ALLROY SEZ...__ (LP/CA/CD) CRZ 001 ■ JUST PERFECT (12" SINGLE) CRZ 003 ■ __ALLROY FOR PREZ__ (Mini LP/Mini CA/CD EP) CRZ 004 ■ __SHE'S MY EX__ (12" SINGLE/CA SINGLE) CRZ 005 (ALSO AVAILABLE AS A 10" SINGLE-CRZ 703) ■ __ALLROY'S REVENGE__ (LP/CA/CD) CRZ 006 ■ __TRAILBLAZER__ (LP/CA/CD) CRZ 010 ■ __ALLROY SAVES__ (LP/CA/CD) CRZ 011 ■ __"DOT"__ (10" EP/CA EP/5" CD SINGLE) CRZ 024

MORE ON CRUZ

ENDINO'S EARTHWORM

__ENDINO'S EARTHWORM__ is a creature concocted by guitarist/producer, Jack Endino, that is penetrating and unsettling as a liberated concentration camp. As a founding member of the psychopower quartet from Seattle, SKIN YARD, Endino has staked out gritty territory with his menacing guitar style for six years. Endino has gained the "Godfather Of Grundge" title for his production and engineering work on many of the independent rock releases from the Northwest US during that same period. On __ENDINO'S EARTHWORM__, Endino launches furious, muscular guitar blasts that strike right between the eyes.



CRZ 021 (LP/CA/CD)

CHEMICAL PEOPLE

__CHEMICAL PEOPLE__ by CHEMICAL PEOPLE isn't what anyone would expect from these graduates of Beverly Hills High, simply based on the four albums and one EP they've released over the past four years. Sure the TV show, Beverly Hills 90210, has made their High School famous but the CHEMICAL PEOPLE party and play much harder, faster and amped-up beyond what any network censor would permit. A key to the Chems crunch is drummer/vocalist Dave Naz and on __CHEMICAL PEOPLE__, he takes over on guitar to turn up the female magnet potential. Ed Urlik anchors down their hard pop sound with rivet-gun shots of his bass.

CRZ 023 (LP/CA/CD)

Also Available by Chemical People: __SO SEXIST!__ (LP/CA/CD) CRZ 002 ■ __TEN-FOLD HATE__ (LP/CA/CD) CRZ 007 ■ __THE RIGHT THING__ (LP/CA/CD) CRZ 013 ■ __ANGELS 'N' DEVILS__ (10" LP/CD EP) CRZ 019 ■ __SOUNDTRACKS__ (LP/CA/CD) CRZ 020 ■ __LET IT GO__ (5" CD SINGLE) CRZ 025 ■ __CHEMICAL PEOPLE/BIG DRILL CAR—GETAWAY/SURRENDER__ (SPLIT 7" SINGLE) CRZ 701

CRUZ RECORDS

Mail Order Info. ⊃ LP or CA $7.50; CD $12.00; MINI LP or MINI CA $7.00; CD EP $11.00. Make check or money order payable in U.S. funds to: CRUZ Records, P.O. Box 7756, Long Beach, CA 90807. Visa, MasterCard, American Express and C.O.D. can order by calling (310) 430-2183. California residents only add 8.25% sales tax. Call or write for a free catalog.

CRUZ US: P.O. Box 7756, Long Beach, CA 90807 **CRUZ UK: P.O. Box 2AE, London, U.K. W1A 2AE**

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NEW RELEASES: (OUT NOW, PUNK)

MONSULA SANITIZED. LP/CD/CASS
NEW SHIT FROM THE SHITZ. CD VERSION INCLUDES STRUCTURE LP.

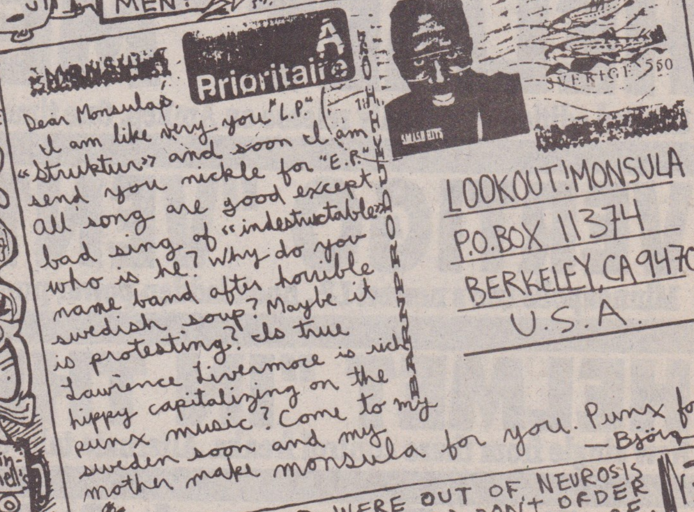
JACK ACID DESTROY THE BOAT 7" EP
PUNK WITH ANARCHIST SPACE ALIEN EDGE.

VARIOUS SHITZ CAN OF PORK double LP/single CD
29 BAND COMPILATION (FORMERLY "HAIL SATAN, KILL YER PARENTS").

OUT IN SEPTEMBER (MAYBE).....
- Boogadaboogadaboogada ~ Re-release of SCREECHING WEASEL'S second LP ~ (New LP in a few months)
- CRIMPSHRINE - Duct Tape Soup - LP (vinyl only)
- New 7"'s by RANCID, FUNBUG, + PINHEAD GUNPOWDER

OH YEAH, COMETBUS 28 is out ($1.25 ppd) + we still have COMETBUS 27 ($2.00 ppd).
SEND A STAMP FOR A CATALOG + UPDATE + COMPLETE PRICE LISTING.

POTATO MEN? MC HAMMER STAMPS?



WE'RE OUT OF NEUROSIS SHIRTS, SO DON'T ORDER THEM ANYMORE.

PRICES: (U.S. PRICES ONLY)
LP/CASS: $6 • CD: $8
comp LP: $8 • 7": $3

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Patrick

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AMPHETAMINE REPTILE RECORDS

HELMET "MEANTIME" LP

Limited edition VINYL only release on AmRep. One time pressing, rest assured this fucker ROCKS, Out JUNE 5TH.

VERTIGO "VENTRILOQUIST" LP

Minneapolis trio's newest LP, hook ladden power punching guitar stuff you gotta check out. On all formats.

HELMET "IN THE MEANTIME" 7"

New single from these control freaks. Alternate take of "In The Meantime", exclusive flipside "No Nicky No".

AmRep Research & Development Series 7"
THE POWERS THAT BE

The limited picture disc series continues with this English bands debut & very sick art by Dan Kalal

SEND S.A.S.E. FOR CATALOG: AMREP, 2541 NICOLLET AVE. S., MINNEAPOLIS MN. 55404

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX—CASH ONLY!!!

CAN SOMEONE ANSWER me this? Was there a record label in Florida (around 81-82 or earlier) called Edge Records? Supposedly a band called the Mysfitz and another called the X-Conz released records. Who knows? If anyone has these, can you send me a tape of them, or I'd trade other records for them. I'm also looking for people in the UK, Europe and Japan who are interested in trading. Cheers & Love. Marek, PO Box 728, Darlinghurst, NSW 2010, Australia.

VAMPIRE T-SHIRTS send SASE to Stone Angel, P.O. Box 66437, Portland, OR 97296 - 6437.

LOOKING FOR New Zealand punk/alternative or any other music? Write to us and we will try to find it for you. Lists are available so send us your address: Ima Hitt, PO Box 407, New Plymouth, New Zealand.

SELLING MY RECORD, tape and T-shirt collection. All kinds of music, from the 1960's, 70's and 80's. From fuck to punk. Please send your want list to: Bob Farrington, 7 Florence Drive, Clark, NJ 07066 (908) 388-1932.

FRENCH BASS PLAYER looking for roommate(s) to pay a cheap (or moderate) rent from mid- September to summer '93 in (or near) the Bay Area-- I'm 21, male, open-minded, and also looking for a job and possibly a band. Pungier Cédric, 4 Rue Du 18 Juin 1940, 94700, Maisons-Alfort, France

DR. DEATH- THE RETURN of the P.T.L. Klub, new release "Back From Necropolis" upcoming. For info. on this and others, write SASE to Manslaughter Inc, 107 Park St. Suite #2, Medford, MA 02155.

ATTENTION: Willing to receive your European HC/punk stuff in a more originial way? I'll be more than pleased to send you records in trade for everything you can find concerning "Madonna" on vinyl or/and 5" CD-cheap, 2nd hand, whatever...especially searching Japanese & (South) American releases. Just don't pay ridiculous prices, I'm not that rich! Warehouse c/o Jeroen, PO Box 90, 8500 Kortrijk, Belgium, Europe.

GIANT LIST OF 7" RECORDS indie, underground, punk, hardcore, str8 edge, noise, Sub-Pop, AmRep, etc. available. Over 25 pages! Tons of everything! Send $1/$2 overseas to: Music Merchant, POB 4, Hawthorne, NY 10532.

IF YOU HAPPEN TO BE a hardcore deep ecologist committed to the American Indian Movement who's older, disabled yet self reliant, pintsize and not too hard on the eye, enjoy nature and usual intellectual pursuits, in other words, just like me but female of the species, drop me a line, will ya? I feel like the last man on earth! Jeff Ream, 190 Katie's Cove, Sanford, FL 32771.

SLAPSHOT is the best hardcore band ever! If you agree write to me: Matt Forward!, 1716 Pleasantville Rd., Natrona Heights, PA 15065. Also: Insted rulez!!!

THREE CHICKS and a Jew! Get turned on to one of North Carolina's coolest bands. Cassette ep now out for only three bucks ppd. Be on the lookout for our upcomming multi-million dollar ad campaign: Just Jew It. box 21134 Winston-Salem, NC 27120-1134

VOID 9 SONG 7" $4 to Eye 95 Records, 7380 Broken Staff, Columbia, MD 21045. $6 to world. Checks to John Sybert. Distributed by Dischord.

FEMALE PENPALS wanted! Write about anything/everything. Bored 22 year old male. Into most 80's hardcore punk, alternative, thrash, art, anarchy. Replies guaranteed. Send letters, photos, fliers: Arvin Mani E65275, 3C04-215U, PO Box 3471, Corcoran, CA 93212-8310.

THE GERMS LIVE at the Masque on side 1, live at the Hong Kong Cafe on side 2. Plus 2 studio tracks on 12" vinyl #d to 650. Have 25 copies, $20 each ppd.. No personal checks. PO Box 322, 15333 Sherman Way, Van Nuys, CA 91406.

ONE FUCKING DOLLAR is all it takes to get on my mailing list. I am insane. Send your name, address and age statement to Killjoy Productions, Box 812, Central, SC 29630. Fuck you.

RUSSIAN DJ and zine writer are looking for people/ musicians/ zines to exchange information about music in general (alternative, post-punk, industrial, etc.) and concerts. Can help set up gigs in St. Petersburg and Moscow. Open to suggestions and requests. Please write to Sergei Chernov, 192282 St. Petersburg, Russia, PO Box 30 (a/ ya 30).

HELLO! 20 YEAR OLD leftist/ animal rights activist/ feminist woman moving to College Park, MD early August. Like Born Against, Rorshach, Fugazi and other substantive hardcore and punk bands. Love nature and helping people. Looking for similar contacts before move and possible roommate (vegetarian) holding similar ideals. Please write. Rebecca, 12 Harriett Lane East, Darien, CT 06820.

EIGHTEEN YEAR OLD caged anarchist, gothic lord is prying back his skull for the masses—into body piercing, blood, scarification, LSD, rain, magick, vampirism, bondage & discipline, and everything obscure. Forage with me through the darkest growth of sin. Send me your sorrow; feed me your pain. Thrill me! Jerod Goins, POB B-88800, Florence, AZ 85232.

ENGLISH PHOTOGRAPHER available for live bands, alternative theatre ads etc. Interested? Write to Cash From Kudos Studios, POB 46, Wilmslow, Cheshire, SK9 1LW, United Kingdom.

SALE/TRADE: Mint Amebix-Monolith LP—several copies. Inside UK £12 inclusive P+P. Overseas add $5. Also lots of other titles, including Chaos UK first LP, Crisis-Hymns of Faith LP—classic early influential UK punk, Riot Squad, Uproar, Discharge and many more. Sean Gibbs, 16 Maypark, Bamber Bridge, Preston, Lancs PR5 8JA England. Telephone to reserve: (0772) 323810 evenings only. Cheques UK only—remember: £1 = $2.

RARE BRITISH PUNK/OI!/HC. Set-sale 1500+ items, from Abrasive Wheels to Zounds. Want-list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts., SG4 OHS, England. Tel (0462) 433089.

PUNK/INDIE/SKIN MODELS (male & female) needed by English photographer for forthcoming fashion work. Novices welcome. You don't have to be beautiful, but you do have to be friendly and easy to get on with. No prima donnas. This is not a scam. Interested? Then send me a photo & your details to: Cash From Kudos Studios, POB 46, Wilmslow, Cheshire, SK9 1LW, England, United Kingdom.

GIRLS!! I WANT TO write to riot grrrls everywhere! Also, are there any cool girls for me to hang out with in Tulsa? Write me: Jenny, 18309 W. Anderson Road, Sand Springs, OK 74063.

FREE! 2 SONG 7" from Skidd Freeman. "...a wall of toxic noise..." *FF* #35, "...emotionally charged rock... Recommended." *Gajoob* #7, "...great Iggy meets Lou vocals...my favorite release of the month" MRR #110. 100 promo copies left. Send two 29¢ stamps and get yours free while supplies last. Skidd Freeman, POB 4281, East Lansing, MI 48826.

TOO LAZY TO FIND THESE records myself. If you got em, write me. I'll buy or trade. Feederz "Killing Your Boss" LP, Dickies "Dawning of Dickies" LP, Lewd "American Wino" LP, Revillos "Rev Up" LP, Adverts "Live at the Roxy" Wipers (anything but especially "Is This Real" LP), Nasty Facts "Drive My Car" 7", Ken, Box 402074, Austin, TX, 78704

FOR TRADE/SALE: Beaver: Trendy 7", GG Allin: The Blood & Guts 7", Septic Death: Burial 7", Terveet Kadet: Message 12" (Ultra Rare) + All 7"s & LPs Anti-Cimex: Anarkist Attack 7", Hanoi Rocks: 1st six 7"s!!!!!, Minor Threat:: In My Eyes 7", Weirdos: Action Design 12", Bad Religion: Into the Unknown LP And Hundreds more. Wanted; Really Red: Modern Needs 7" & Teaching you the Fear LP, DOA: Prisoner 7", Cock Sparrer: Shock Troops LP, Subhumans (Can): All 7"s & 12"s, Vancouver Nuggets Comp. LP, The Mad: Eyeball 7", Are We Too Late For The Trend Comp. LP, Cottage Cheese From The Lips Of Death Comp. LP, The Fix: Vengeance 7" ($200 cash!!!) and lots of more...Also Contacts to Japan, UK, Canada, Australia, USA etc 70`s and early 80`s collectors!!! Write immediately to: AAR Mailorder, PO Box 74, SF-11101 Riihimaki, Finland

APPROX 500 7"s, 10"s, 12"s & test pressings. Mostly early 80's U.S. including XClaim, multiple early Dischord pressings, T&G, CFA, NA, SSD "Kids" & "Get it," SOA (green v.), etc. Also, early Revelation, First Strike & many others. Send for complete list (stamp appreciated) to: Casey Jones, 1046 Valencia Apt. B, Costa Mesa, CA 92626. USA

FOR SALE: Collectables from Big Chief, Rapeman, Justice League, Straight Ahead, Warzone, YOT, Verbal Assault, Judge, Swiz, SSD, SOIA, Chain Of Strength, Go!, Hard Stance, Shelter, Quicksand, Helmet, Bad Motha Goose, Tribe Called Quest, more. Call (716) 837-5731. Write JK/28 Winspear Ave., Buffalo, NY 14214.

HEY STRAIGHTEDGERS-I'm looking for a quality picture of the Youth of Today shirt containing a sketchy X and two clenched fists in front of it. Whether I could get a picture, or buy the actual shirt. There's a picture of it on the Chicago Scene Report issue #95. Thanks for the help. Call or write: Aaron, 522 Shagbark Dr., Elgin, IL 60123; (708) 695-9676.

SUBPOP/AM-REP/HC/ SALE-More stuff since last ad. Singles for set sale: Halo, Misfits, PI, Warzone, Fugazi, Soundgarden, Mudhoney, DKs, Mucho more. Call Tom @ 908-752-4778. Or write P.O. Box 4256, Dunellen, NJ 08812. Don't miss out!!!

GOTHS, VAMPIRES, and People of the Night I'm looking for others from around the world. This lifestyle needn't be lonely, but so few truly understand it. Write. Rob 8829 Crestoak/ St. Louis, MO 63126

HARDCORE/STRAIGHTEDGE Record auction to end all record auctions. Old NYHC/ all Revelation7 all Schism, over 300 titles. Send for list with updated bids. Will also trade for oi! records and skinhead gear. Auction will end in September/October. Write now! Stefan Petraske, 15 Silvermine Rd , Canton, CT 06019, USA

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!!

NEWFACEPULLER release order direct from the band Cranial Expansion Device compact disc 10 dollars postpaid anywhere send cash, mo, or check Brent Loewen c/o Facepuller, 1552 Kilmer Rd, N. Vancouver BC, Canada, V7K IR1

VANCOUVER. I am coming to the Vancouver area in late August (from PA). Anyone please write and tell me cheap places to stay or hostels, cool places to go, bands that need guitar or singer (I have several years experience), anything else about Vancouver. I'm 22. I will send you my band's new record if you write a nice letter with information, and maybe we'll hang out in August. Thanks. Peace. Sam,105 Woodbine Drive, Hershey, PA 17033.

22 YEAR OLD punk faggot trapped in Helms Hell amidst the most godawful redneck stupidity. I need to hear from other homopunks (or non-homo) across the nation, but particularly in the Southeast. Into body modification, Fortean phenomena, and sex with small, defenseless animals! Write to: Gary Funderburk, 2300 Lanecrest Dr., Charlotte, SC 28215-3428.

TWO FRIENDS LOOKING for help from here to Texas. Trip planned for August. A ride, or housing, is what we need. Happy, non-scamming, mellow, and desperate at the last minute!! Vegetarian, neat, clean and motivated. L+R/ 332A Pleasant St/ Northampton, MA 02060

NATIVE AMERICAN PUNK living in a concrete teepee. First the fascists took my forefather's land. Now they take my freedom. But they can never take my spirit! I'm an anarchist Indian doing time in the penn. Seeking correspondence with punker squaws worldwide. Send me your smoke signals. Dave "Sitting Idle" Schibi #20966/ OQ3 Utah State Prison/ PO Box 250/ Draper, UT 84020

BANDS TOURING in North Carolina need a place to play/stay? Call Jed at (919)967-8207 or write to 605 Old Fayetteville Rd/ Chapel Hill, NC 27516

OUT NOW: Ahoalton number five. A Native American oriented zine. Anyone with info and/ or interested in Native American culture and recent events, please write: Mark Dober, 10 Wingfield Cir, Little Rock, AR 72205. Thank you.

FRAMEWORK DISTRIBUTION is here to help any small US/European straightedge/hardcore labels get their releases into the UK. We are not-for profit DIY. Please write with wholesale prices and info. Darren Moon, 16 The Crescent, Seghill, Cramlington, Northumberland, NE23 7SL, England. Send SAE/IRC for latest mail order list.

HELP! I need some kind folks to get me a shitload of current straightedge/hardcore releases from the US. I have for trade some very rare 7"s by Crass, Subhumans, Flux of Pink Indians, Rudimentary Peni, Omega Tribe, Icons of Filth, Conflict, etc. Please write to Darren Moon, 16 The Crescent, Seghill, Cramlington, Northumberland, NE23 7SL, England. Thanks in advance.

RECORDING ARTISTS WANTED: Infinitely small label looking for demo tapes of great music. Guaranteed response. Monkey Tech Records, 2265 W St.Paul Ave, Chicago, IL 60647

THIS AD IS TO TELL you that a 19 year old male needs to have his presence acknowledged. Into Cabaret Voltaire, Throbbing Gristle, Ocean Blue and Void. Write to Asparagus Pilaf, 5360 Iron Pen Place, Columbia, MD 21044.

MAIL ADDICT into Slits, Germs, Dead Boys, Cortinas, Adverts, X Ray Spex, Subway Sect, seeks cool people from anywhere with similar tastes. Trade letters, tapes, whatever. Something t'say or noise t'play. SWG, 1105 Liveoak Ridge, Austin, TX 78746. Any Eater, Vibrators??

DOWNFALL 7" OUT NOW. 6 "harder than you" chest beating, macho anthems about male bonding and how tough we are... £1.60 UK $5 world. Bob Tilton, 67 Blackscotch Lane, Berry Hill, Mansfield, Notts. NG18 4PF England. Mosh hard kids...and fuck off.

SUMMER'S HERE. SPRAY LYSOL up your ass before you go camping and listen to Sheep Squeeze. Sheep Squeeze, "It's Not Working" 7" - $3 ppd. (US) $5 ppd. (world) to: Chicken Farm Records, 509 Little York - Mt Pleasant Rd, Milford, NJ 08848. Payable to Bob Jurgensen, US funds only. I want to buy the Reegle Beegle! AAAhhhh! Peace.

TOTFINDER #1 NOW AVAILABLE with Flatline Records, Burt Reynolds, Encounter, & plenty more. Available for 2 stamps or free with the Sheep Squeeze record listed above. Tot Finder, 509 Little York - Mt Pleasant Rd, Milford, NJ 08848.

VANCOUVER: I'M COMING THERE in August or September. Anyone please write and tell me cheap places to stay, cool places to go, bands that need guitar or singer. Help me with information, and I'll send you my band's latest record, maybe we'll hang out in August. I'm 22, please help me! Peace. Sam, 105 Woodbine Dr, Hershey, PA 17033.

WANTED WANTED WANTED... I will not partake in sexual activity, burn any churches, nor wear any hats until I obtain the following records...please help. (all 7"s) X-Ray Spex, Halo Of Flies (first 2 7"s), The Abused, Articles Of Faith (first two 7"s), Negative Approach, Negative Trend, Viletones, Rude Kids "Punk Will Never Die", The Stalin (anything), Murder Inc (Holland), Fear (bootlegs acceptable), Rudimentary Peni. All responses to: Freddy the Bastard, PO Box 14932, Gainesville, FL 32604, USA.

WE NEED YOU to contribute to a pen-pals only zine-- ads are free-- just send your name, address, list of bands (optional), and what you want to say (up to 100 words) to: Ruins Cafe, PO Box 3162, Montebello, CA 90640. Bands please write for Free ad space. New issue out soon!

WE WANT YOU! Are you a letter writer or "pen pal" to others? Are you interested in corresponding to friends/potential soulmates all over the world? All ads are Free: just send your name, address, list of bands, and comments (no record lists please) up to 100 words to: Ruins Cafe, PO Box 3162, Montebello, CA 90640. Issue out soon! Record/tape traders get a separate section-- just send your ad (up to 50 words-- record lists welcome). Bands write too! Foreign welcome!

GREEN REC. MAILORDER and distribution. Bands and labels write us for distribution here. We will trade our stuff with you. Still available: "Between the Clouds" S.E.H.C. compilation. Francesco de Iorio, Via Maniciati, 14 35020 Padova, Italy.

FORCE MAJEURE RECORDS is once again seeking bands for possible recording/distribution. Guarenteed response to any band forwarding material! Send all tapes, promotional stuff, etc. to Force Majeure Records, PO Box 39148, Detroit, MI, 48239, USA.

ATTN: ROAD WHORE FANS: Masters of Metal Illustrated (the official Road Whore newsletter) is available now for only 1 single 29¢ stamp (free to all countries other than USA)!!! But that's not all! You also get days of Road Whore stickers and the brand new Road Whore catalog! AWI c/o Road Whore Newsletter-- 1506 Columbia/ suite 12 floor 69/ Riverside, CA 92507

COUNTERACT COLUMBUS DAY! The people of the Connecticut River Valley (in Massachusetts) and beyond are invited to a Council Fire on October 11th. The Council Fire will honor the indigenous people who dwelled in this area before the Europeans came. For more info call (413) 367-9352 or write the '92 Alliance for a People's Quincentenary, 350 N. Leverett Road, Leverett, MA 01054

WANTED: Sub Pop, Amp. Reptile, CZ, Old Discord, troo, I search specially: Fluid/Nirvana split 7" (trade possible against Nirvana: Silver col. wax), STP (girl group 7"), Sympathy 7" No. 7, 22, 26, 31, 45, Thomas Venter, Monchsbergstr. 106 7000 Stuttgart 40, Germany

COW MANIPULATION is the other Club Homeboy. Word: $5 gets you a membership kit (t-shirt, I.D. Card, Stickers, & Cow zine). Word up: Please send in a picture (photo, small drawing, etc) to put on I.D. card. Cow zine is make up by contributions from members. Once you're a member you're a member for life. Specify shirt size: 2131 Edwin Way, Sacramento, CA 95825

ATTN: BANDS LOOKING TO TOUR the U.S.A. Independent booking agency opening artist roster to new bands. Touring services provided to bands that are serious about their music and have some sort of discography with an indie label. Different music genres are cool, specifically progressive hardcore, grunge and alternative college rock. For details write P.O. Box 184, Salt Lake City, Utah, 84110 or call Margie at 801-571-1495

FOR SALE TO highest bidder: Antidote, CFA, Abused, Crippled Youth, Breakaway, Double O, Misfits (3 hits), Y.O.T. (1st, 2nd, gold press), G.B. (banana), Project X, Wide Awake, Negative Approach, End in the Warzone, Agnostic Front, Violent Children, SSD (Kids Get...), FU's (Kill, My...), DYS (Brotherhood), G.B. (Safari boot). All originals!!! Call/ write Dave at (301) 270-9684. 6512 Allegheny Avenue, Takoma Park, MD 20912.

BANDS/LABELS WILLING to trade, we have approx. 100 copies left of our release Earth Army "5song6quarter7inchExperiment"! We'd like to trade them 5 or 10 at a time for your 7". If you're interested, please write first just in case we run out. Earth Music, PO Box 3399, Humble, TX 77347.

QUADOG ISSUE #1 out now! Includes interviews with Inspector 12 and Naked Aggression. Plus lots of free thought and expression. To receive a copy, send one dollar to Quadog, c/ o Jason Bartell, 1222 Westminster St. Apt. #302, St. Paul, MN 55101.

ATTENTION ALL BANDS! East coast alternative radio station wants to play your music. Any style-- weider the better. Send tapes, records, CD's to WUMA/A. Perry, 719 Washington St., Suite 169, Newtonville, MA 02160. Thanks to everyone who's been contributing.

TRADE PAPER-- new classifieds magazine is accepting free ads for the first issue. Send SASE for your copy. PO Box 1495, Reseda, CA 91335

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX—CASH ONLY!!!!

WANTED: EAT BOTH 7"; Unnatural Axe both 7"; Hollywood Squares "Hillside Strangler" 7"; Subhumans "Death to the Sickoids" 7"; Detention "Dead R-n-R" 7"; Lewd "American Wino" LP; Defnics "58%" 7" + lots more wanted. I have more than 200 records for trade. Also rare 70's punk from the Netherlands and UK. Rob van Heyningen, Parallelweg 64, 6991 Aw Rheden, Holland, Europe.

L7 FANATIC SEEKS copy of their first album on Epitaph Records, bootleg tapes and videos. Also seeking bootlegs of the Dolls and Stooges. Write to Chris Parcellin, 100 Kimball St., Malden, MA 02148.

I WANT EARLY Danielle Dax records, copies, anything. I also want Trio, Tank, Diamondhead, early Neon Judgement or anything else interesting. Specifically Oingo Boingo "Dead Man's Party" 12", Specimen "Indestructible" 12", John Cale "Mercenaries/ Rosegarden" 7". I'll buy or trade. Send list and/ or prices to Michael, 3780 Lake Rockwell Road, Ravenna, OH 44266.

SLEEPER DEBUT 7" re-pressed on gold vinyl (limited to 500). Also available is Stand Up "That's Real" EP 7" (orange marble wax). $3 each or both for $5. Labels inquire about trades! John, Tragic Life Records, PO Box 060623, S.I., NY 10306 or call (718) 727-2548.

POSITRON #2 IS "outed": Desiderata, Downcast, Worlds Collide, Sam McPheephee, alternative media, queer straightedge, lots 'o flags. First hundred mailorders get free patriotic gifty. Zine is $1 ppd to Sean Capone, 926 Hudson, Garland, TX 75043.

RADICAL WIMMIN?! My letter was sent back. "Box closed—no order."(?) Anyone have an address? Siusan Moffat, 179 Grant Ave., St. Clair Beach, Ont, N8N 2X9 Canada. Hi to Mike, Iza & Simon! Christ?!

ANARCHISTS! Jane's Addiction Fans! I have for sale: live Jane's tapes from Brixton UK and Toronto, each $6 ppd, 90 mins. Also for sale: The Anarchist Files: 40 pages of chemical formulas, diagrams, destructive ideas, etc. for $4 ppd, plus get "83 Ways to Trash Your School" free with order. Matt Foote, 7781 N. Avenida de Carlotta, Tucson, AZ 85704.

TAKING BIDS ON: House of Dolls comp; Counterpunch 1st; Reason to Believe EP (yellow); Crimpshrine/Mutley Chix split (blue); Turn It Around 2x7"; Skene #2 comp w/ Crimpshrine & A Priori; Jawbox/ Jawbreaker split band-art press of 100; If You Can See Through It It Ain't Coffee (coffee) Verysmall w/ Fuel, Filth, etc. Send stamp for list or bid directly. Matt Foote, 7781 N. Avenida de Carlotta, Tucson, AZ 85704.

VICIOUS INTERFERENCE is now unleashed! $1 earth. This tree-killing zine contains... Hellnation interview, noize reviews, editorials, art, poems and worse. Those into the most brutal hardcore take notice. Free Pen, recycled packaging, boredom killing. M. Castro, A. 4-5 F.A., Fort Riley, KS 66442.

23 YEAR OLD MALE seeks correspondence with gay, straight, or open-minded punks, alternative types. Art, politics, sex, celibacy, animals, music, ideas, dreams. Pics, ideas, poetry, etc (whatever) to: Derek, 1777 N. Vermont #505, Los Angeles, CA, 90027.

NEEDED: PIXIES, Dinosaur Jr, Breeders, Operation Ivy, Treepeople, early ep's, promos, bootlegs, flexies. Send lists immediatly. Will pay reasonbly for them. Write to: Eric B., 13411 Pitch Pine Ct, Chantilly, VA, 22021.

IN SEARCH OF: Electric Deads - Anti-sex 7" and any 12"ers. Violators - Die With Dignity 12", Angry Samoans - 31 garbage pail hits CD, Sacrilege (UK) 2nd LP or CD, UK Subs CDs - Down on the Farm, Crash Course, Flood of Lies, Grossout, Europe Calling (live). Send lists to Steve, 916 Yale Ave. N., Apt. A, Seattle, WA 98109-4438, (206) 623-3890.

FOR SALE: Zine editor clearing room of records, zines, & demos from 1985 to present. Also promo photos. Cool stuff, cheap, good shape. All kinds of music- hc, se, metal, etc. Send sase to: List, POBox 7952, West Trenton, NJ 08628.

SAVAGE REPUBLIC WANTED: live tapes/ bootlegs/ test pressings/ cassettes/ cd's/ lp's/ ep's/videos/songs on compilations/other bands covering their songs. Send lists to: Surfdust Records, c/o RC Johnston, 15618 Victoria Avenue, White Rock, British Columbia, Canada, V4B-lJl. Ph: 1-604-538-7203.

FUCK UNIT 33! I'm starting my own zine called "Beer Drinker's Digest"! Send all poems, stories, reviews, etc. pertaining to booze. I'm also lonely (can't you tell!), so write! Pin, 7887 E. Uhl #1210, Tucson, AZ 85710

SICK OF WAITING for months for your hardcore records from labels? Well then - buy 'em from me! I carry New Age, Victory, Inner Journey, Ebullition plus more, including demos, zines, cassettes, CDs, etc. Good prices, great service! Send stamp/IRC to: Very Distro., c/o John Dudeck, 9 E. Saylor Ave., Plains PA 18705, USA. Send stuff for zine review, too! Tape traders write!

HALO OF FLIES "Richies Dog", Green River "Rehab Doll" green vinyl, Social Unrest "Rat In A Maze" and bunches more being sold for reasonable offers. Send SASE for whole list to Dave/ PO Box 2143/ Stow, OH 44224

BANDS! don't go to some corperate fuck to get buttons done with your logo and/or name on them. I'll do them as inexensively as possible! I have two different button sizes. Send SASE for more info. and paper/layout samples. Skull Face Designs PO Box 20196 Cincinnati, Ohio 45220

WANTED: W/M teen to 22, open-minded straight or bi-sexual for safe-play + friend. (Discreet) Like buffed dudes, wrestlers, football players, students, metal drummers, skateboarders, bodybuilders, thrashers. Note to: Mike, Box 1382, 41 Sutter St, SF, CA 94102 or leave phone no at (415)469-2033. Later.

WANTED WANTED WANTED Please help destroy my clarity of vision with the following videos of these bands: Wierdos, Articles of Faith, Sheer Terror, early Effigies, Faith, Ignition, Infa-Riot, Negative Approach, Specials, The Fix (from MI), early Toxic Reasons, Die Kreuzen, and Zero Boys. No trades. I will pay good American cash. Freddy the Bastard, PO Box 14932, Gainesville, FL, 32604.

VINYL COLLECTORS! Here's the business: It's a set- sale catalog of rare punk, hardcore, oi, noise, Sub Pop, Am Rep type stuff. Singles and albums. Send a stamp for catalog to: Lodge, 2130 Perth (UP), Toledo, OH, 42607.

HEY! I'M LOOKING for flyers by some of the following bands: Op Ivy, Filth, Murphy's Law, L7, Fugazi, Green Day, Hogan's Heroes, plus a shitload of others. If this is the kind of stuff you like, write me or send some flyers and I'll do the same. Eric Hone, 209 Craftmoore Rd., Brownsville, PA 15417.

TWO BI GIRLS 19 & 20 traveling this fall looking for cool places to visit and possibly a traveling companion to fuk shit up with but until we leave we want to trade flyers, videos, scams, dumpster pix, live tapes (Jawbreaker, Samiam or old punk shows). Just write. Send all junk, feeble scratchings and x-rated material to Samantha & Kris, 467 Spicer St, Akron, OH, 44311.

GIRL LOOKING FOR PEN PALS and or people to possibly put me up for free, or extremely cheap, until I can find employment. Anywhere in US or Canada. I need your help! Please write or call ASAP!!! Nikki Mangine, 7217 Pine Tree Ct, Fairview, PA, 16415, 814/474-3555.

HELP! I NEED TO GET in touch with Sonny Montoya from the Sacramento, CA area! I'm desperate of find him so we can continue where we left off in our relationship. but this time free of all the hassles and backstabbing assholes! Honey! Wendy Moore, 9202 Songfest Dr, Downey, CA, 90240.

BANDS AND ARTISTS! Songs still needed for comp. to come out soon. Any type of music, just send your demo (we can't give you $) Free copy to all contributors. Chad Negendank, 404 Kituwah Tr. Knoxville, TN 37919

I NEED CONTRIBUTIONS for a zine to come out soon. It'll be two booklets, one mainly graphic one mainly writing. Art, photos, editorials, interviews, nonsense, you'll be part of staff! Send everything to Chad, 404 Kituwah, Knoxville, TN 37919

THE VINDICTIVES need a rhythm guitarist. We play three-chord melodic punk rock. Personality and commitment much more important than skill level. Back up vocal ability a definite bonus. P.O.B. 183, Franklin Park, Illinois 60131

INFINITE ONION 7 is now available. Stuff on the LA riots, pig brutality, Alexander Berkman, news, scams, how to beat piss tests, confronting Nazis, art, short stories and lots more. $1.50 ppd from PO Box 263, Colorado Springs, CO 80901-0263.

FRIENDS AND PEN PALS WANTED. I'm 18, female and into the east bay scene. Favorite bands include; Operation Ivy, Crimpshrine, G-Whiz, Monsula, Muffs, Green Day, Scherzo, Rancid, Downfall, Grimple, Fifteen and many more. I want to meet people and hear about scenes from all over. I'd love to hear from ya and I promise to write. Lint from Rancid please write me! Jenni, 4195 Verna Dr, Brookfield, WI, 53045.

WANTED: will pay good for Sin 34 "Do You Feel Safe" Lp, Circle Jerks "Wild in the Streets" (tape), Flipper Ha Ha Ha 7 in, and live tapes of Flipper and old Circle Jerks. Also needed old punk magazines 77-84. Thanks, Doug Shepard, 43301 Cielo De Azul, Temecula, CA 92390 (714) 699-5458

GREEN REC. RETURN, music as simple as the situation. Out now by All Means/ Equality split 7". Two young, strong Italian bands. Wholesale for distribution, trade. Francesco de Iorio, Via Maniciati, 14 35020 Padova, Italy.

YOURE LOOKING AT these ad's thinking about being a hardcore 7" butt you don't wana spend youre hard ernd money on something youre gona use as a frizbe next week. Get the Chopping Block Grizzly Fetish 7". Its brutial. $4 U.S., $5 elsware to Bloodsoked Records c/o Dave Keck, 27450 Garza Dr., Saugus, CA 91350. MO's out to Dave Keck.

CLASSIFIEDS

(40 WORDS $2/ 60 WORDS $3 MAX - CASH ONLY!!!!)

POINT OF VIEW 7" EP out finally! $3.50 ppd, cash or money order payable to Pat Mahoney. Distributors, we need your help. We'll send you our record for $2 each ppd (must order at least 10). Cash up front, no consignment. For more info, write or call Pat Mahoney, PO Box 295, Somerdale, NJ 08083. (609) 783-8264. Thanks!

ARISE YOU SCUM!! The first issue of Anathema is here! For $1 you get groovy comics about sex, alcohol, poverty and weirdness. Send to Ed Jackson, Apt. 1-C, 1400 W. Madison Ave., Maywood, IL 60153.

IF THE RED HOT CHILI Peppers and Pearl Jam are your idea of punk, don't bother. But if you are a female 25+ and think we might have something in common, write me. I like Harleys; tattoos; traveling; animals; old/ new punk rock, industrial, hardcore; playing guitar and surfing. Scott, PO Box 10158, Torrance, CA 90505-0958 or call (310) 798-7031.

NOTHING SHOCKING? Afraid of becoming comfortably numb in your hometown? Not exactly Nirvana? Maybe a road trip would make your fantasy come true. Vegetarian male still looking for his. Let me make your Velvet Underground wet. Alien Sex Fiend seeks a Skinny Puppy. Vampyre/ scarification freaks get a pen or watch T.V.. Mark, PO Box 1268, Tempe, AZ 85280-1268.

DEEP SIX OUT NOW - Slobber 5 song 7"; Raw Moshin Grind and Tormentor 4 song 7"; Hyper Speeds $3 US, $5 air. Out soon: "What's Wrong with This Picture" compilation Infest, VD, Mind Rot, Pisspoor and Apocalypse. Hold on if you already ordered! Cash or US M.O. to Robert Kasitz, PO Box 6911, Burbank, CA 91510-6911.

SEND ME YOUR THOUGHTS. 19 year-old seeks correspondence. Into Op Ivy, Bosstones, Samiam, Cringer. Enjoy writing and hope to be one. New to Georgia seek correspondence from everywhere. Need Jawbreaker's "Unfun" and anything by Crimpshrine. Hutchinson, 30 Bent Arrow Drive, Stockbridge, GA 30281.

WANTED: ANY DEMOS, 7"s, etc. to be played on a radio show on KCSB in Santa Barbara, CA. Will provide a playlist. All contributions appreciated. I'm also looking for a test press or good recording of the Freewill/Stonetelling album that never came out. Can you help? Hate Radio, 2844 State Street #8, Santa Barbara, CA 93105.

FAMOUS HARDCORE back issues feature: #3 Psycho, #4 Negative Approach, #5 Sons of Ishmael, #6 Impulse Manslaughter. $1 each. Outside US/ Canada add $2 for airmail. Craig Hill, 220 Standish #1, Redwood City, CA 94063. Cash only.

ATTENTION!!! Maine, New Hampshire, Vermont, & area: Sick of the lack of unity around here? So are we! We're trying to put together a contact zine, (and more!) for this area, similar to "Book Your Own". (lobotomy) Bands, zines, everyone - Write and get involved!!! Brent, 357 Causeway, Lancaster, NH 03584, (603) 788-2257, and/or Mike, 46 Old Hillsboro Rd., Henniker, NH 03242, (603) 428-7490.

ATTN FELLOW VOIVODIANS: I'm looking for early Voivod T-shirts to buy at reasonable prices in excellent condition only! "War & Pain," "Rroooaaarrr," "Killing Tech- nology" & "Dimension Hatross" era shirts (L/XL). Also stickers, buttons, posters. Got shitloads of live tapes to trade/sell, no ripoffs! Send lists to: Necro Joe c/o The Asylüm, 3115 Overcross Drive, Houston, TX 77045.

FOR SALE - Test Pressings! Descendants - "Hallraker", Cringer - "Tikki Tembo...", Victim's Family - "White Bread Blues", Parasites - "Pair of Sides". Send bids to D. Larson, PO Box 3103, Bellingham, WA 98225.

12" AUCTION: New York hardcore - "Where The Wild Things Are" (gold), Shelter LP (maroon), D.R.I 22 song LP, Government Issue - "Give Us Staab" (red), Black Flag - "Keep It In The Family" 12", Haywire - "Private Hell" (purple), Nirvana - "Blew" 12", "Bleach" (red, Aussie press on Waterfront), Beat Happening - "Dreamy" (grey), Cosmic Psychos "Go The Hack" (red). Send bids to: D. Larson, PO Box 3103, Bellingham, WA 98225

7" AUCTION: Nirvana/Fluid split (green), Nirvana/Melvins split (on Communion. red, blue or yellow), Nirvana Peel Sessions 2x 7" boot, "Silver" (blue). "Beauty and Power" EP boot, Triple Platinum EP boot, God Flesh (on Sub Pop, red), Rollins Band - "I Know You" (red), Coffin Break - "lies" (red), Big Chief - 1st 7" (green), Fabulous Mummies - "Out Of Our Tree" (red). Send bids to: D. Larson, PO Box 3103, Bellingham, WA 98225.

PUNK POTPOURRI PACKAGE - available! Have your friendly postal worker bring a huge envelope stuffed with zines, catalogs, tapes and generally cool underground shit to your door for only $5.00 ppd. to: Dennis DeFrenn, PO Box 443, Owosso, MI 48867-0443.

YOUTH OF TODAY "Can't Close My Eyes" 7", first pressing, Positive Force, $40 (or offer) Youth of Today "Break Down The Walls" first pressing, Wishing Well $25 (or offer) Government Issue "Give Us Stabb Or Give Us Death" 7", red vinyl, $40. Contact: Tony Joy, 169 Old River Rd., Arnold, MD 21012.

WANTED: "Smells Like Smoked Sausage" 2x7" (SubPop). Galaxie 500 "King of Spain" 7" or any live/demo tapes. Also anything from Luna, esp. 1st 7" ("Anesthesia"?). If you have this music but don't want to sell, let me know if you will tape it of G. Jason. 5142 SW Slavin #82. Portland, OR 97201.

I AM IN THE PROCESS of opening a record store in San Diego. I would like to hear from any bands, distributers, labels interested in selling their stuff on consignment. I need your help!! Punk, hardcore, industrial, alternative. George Korth, PO Box 60604, San Diego, CA 92166-8604.

COLLECTABLES FOR SALE: Misfits 12"ers - Eyes To Despise $35, Al's Bar $20, Hittsville $25, Misfits 7"ers - Evil is... $20, Beware (Boot) $20, and more!! Make checks or money orders payable to: Jon Bolling, 2515 Bidle Road, Middletown, MD 21769. (All or write to inquire (301) 371-7499.

HYPOCRITES! I was at the Gay Pride Parade in NYC and didn't see one fucking punk all day. You say you hate racism & sexism, but what about homophobia? Why weren't you there to support them? What's your stupid excuse huh? You're a fucking loser hypocrite! If you were there and/or plan to be next year, write me. I'd like to organize a group to march IN the parade to show our pride, respect & solidarity w/all queers everywhere. Write me: Alex(andria) Progress, POB 444, Madison, NJ 07940.

EAT YOUR SKIN! Zine glossy cover! #1 w/ vital music flexi w/Sea Monkeys, Fly Ashtray, Pigpen, Reverb Motherfuckers, Rats of Unusual Size & interviews w/Pendulum, Vomit Spots & more only $2.50 ppd. To: Sea Monkey Records, PO Box 5461, Laurel, MD 20726.

RIGHT NOW I kinda feel like what my cat must feel like staring into her empty food dish with the crusty, fly infested leftover gunk. All I need now is your letter to fill this ever-deepening void I have created for myself. Will respond to anyone and especially those of the disturbed persuasion. Into anything you are. John, 111 East 12th St., Greenville, NC 27858.

COMPLETE AUCTION AND SET SALE CATALOG: Punk and notso punk, with plenty 'o weirdstuff. Records and a ton 'o printed matter. $2 or 4 IRCs for the booklet. Also new issue of Nothing But Record Reviews w/free prank phonecall cassette $3. Seidboard World Enterprises, PO Box 137-M, Prince Street Station, New York NY 10012.

WANTED: MR. BUNGLE material, esp. live tapes, old demos, pictures, interviews, flyers. Anything appreciated, including just correspondence with other Bungle fans. Star, Rt. 1, Box 1490, Coquille, OR 97423.

HEY, HEY, HEY! I'm a 19 yr old girl totally devoted to Lookout and Very Small bands who wants others just like me to write immediatly. I'm also into Bikini Kill, Phleg Camp, and much more. I promise to answer all letters. Sherry, 3221 Woodbine St., Los Angeles, CA 90064.

TOXIC FLYER FANZINE is still alive. Send band/scene reports, interviews, stories, art, comics, etc. We cover the punk, HC, glam, rap , underground scene. Send stuff to Toxic Flyer Fanzine, PO Box 39158, Baltimore, MD 21212.

LOOK! $6 EACH (USA): PARASITES "Last Carress"(orange), Condemned to Death, Pressure Realease "Prison...", Raw Power "Wop Hour", Transcend "Dedication" (red), Dead Silence "For Your Egos Sake", Lots more! Send stamp for list. Chad, 2020 Seabury Ave, Mpls, MN 55406. (612)333-4345.

MOTORHEAD COVERS COMP to be done after Dec '92. All songs should only be from before "Another Perfect Day" LP. Write with you comments and band info. More info as the project progresses. Thanks. Open Records, POBox 482, Paoli, PA 19301, USA.

WELCOME TO THE CLUB GROTESQUE. Vancouver distribution. All prices are post paid in US funds. Facepuller CD, $10. Cat's Game 7" $3.75. Rusty Nails cass. $6. Touque cass $4. Bands and labels, get in touchfor distribution. All areas welcome. Write to Club Grotesque, 204-1634 East 6th, Vancouver, B.C., V5N 1P3, Canada. Phone (604)253-3487. Oh ya, Grief and Disrupt (from Mass.) 7"s are $3.75 ea. Pick andy 3 of out 7' for $10. Send SASE for complete list. We use any profits for MRR ads and distribution related costs. S.A. add $2 to your order, world add $3.

GREEN FLEM, Lid Dhagga and the Cabbage Night Orchestra News Bulletin. Cabbage Night Orchestra member Little Tokyo has been taked seriously ill with a stomach flu of unknown origin. Any and all get well cards and wishes would be greatly appreciated and should be sent to Maggot Records, POBox 3131, Talcottville Station, Vernon, CT 06066. Vinyl -not fur!

FOUL FOWL #1 is now available. Interviews with: The Fumes, Dr Kevorkian Suicide Machine Band, Morticia, Entombed, and Napalm Death. Plus, tons of music reviews, zine reviews, and more. Price is $3.00 plus .98 in stamps, or $4.00 Ppd in the U.S., and $6.00 Ppd. elsewhere. Send cash to: Brad, c/o FoulFowl Zine, P.O. Box 13905, Roseville, MN 55113.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!!

PATCH: CAPTAIN HADDOCK clenched fist "We've Had Enough!" from Attack International's "Breaking Free" (you know, the book with Tintin as revolutionary?). One/.40¢, two/.60¢, five/$1.10. Price includes postage. In between send whatever, more than five write me. We could possibly make cheap patches for you too. Write: Aaiiee!, POBox 26713, Mpls, MN 55426.

ATTENTION SEATTLE GOTHICS. We are moving to the area in late August. Into: Red Temple Spirits, Screams for Tina, Deathside 69, Sycia, and of course, Christian Death and Fields of Nephilim. Would appreciate info on the scene if any, dance clubs, record stores, etc... Send to Gothic, 721 E Jackson, Medford, OR 97504. 959p

NIRVANA Aust. tour 12" MLP. Unreleased tracks. Also 7"s by Descendents, G.G. & The Scumfucs, 8 Eyed Spy, and all the Sub Pop, Am Rep crowd. Send U.S. $1 cash (refundable) for list. Russell, 14 George St., Redcliffe, QLD. 4020. Australia.

SUPERCHARGE YOUR MIND! Legal (if you're legal), powerful, affordable (Yeah, right). Details by mail. Pledge your allegiance to the: Altered States of America, PO Box 38114-223, Houston, TX 77238. Experience the Revolution!

LIFESNOTLABELED zine. Everyone is accepted and everyone fits in. Outlawing a lack of understanding we will print any materials (graphics, poetry, articles, letters). People are looked at as a who, not a what. Anger, frustrations, wisdoms, questions, and a self-addressed envelope for a first edition should be sent to: Lifesnotlabeled, Box 163, 372 Florin Rd., Sacto, CA 95831

WANT EXCLUSION COMP LP on Nabate Recs Belgium, Eve of Scream-- Control 12" UK and Lost Cherrees-- No Fightin' No war 7". Will trade Gism-CD, Confuse-CD. First come first served. Write now to: Yasunori Tanaka. Shoyu-Ryo 205, 6-Jou. Nishi 15-Chome, Iwamizawa-shi, Hokkaido. 068, Japan."

STICKERS WANTED!!! SEND all your stickers to me. Any kind accepted, but preferably punk. Needed for project. Send to: "Sticky", 1631 Santa Rosa Avenue, Santa Barbara, CA 93109. Thank you.

OKAY IT'S HERE. Function #3 with Spitboy, Still Life and Mark interviews as well as articles and reviews. 40 pages. Also Function #4 with no interviews, just some written word, graphics, poems on many topics, sexism, etc. And the deal is both for only $1.50 in cash or stamps or apart for $1. You figure it out. Dawn, 20946 Bryant St. Apartment 31, Canoga Park, CA 91304.

BANDS! EMETIC RECORDS NEEDS your recordings for an upcoming compilation. Bands ranging in style from The Dwarves to Grave are encouraged to send material to: Shane Privette, 14030 Grayson Road, Woodbridge, VA 22191. Thoughtcrime 7" 45 and E.B.S. 8-song 7" only $ ppd for both in USA.

ALSO, ARTISTS, musicians and political activists interested in participating in a techno-pagan fest @ sept zl in Davenport, IA call! This project will focus on feminist issues (planned parenthood/abortion rights) although, it doesn't pretend to provide a general insight to sexism and all its aspects. Profits go to N.O.W. to purchase billboards & to the YWCA. Profane Existence please contact me. Julie (608) 231-2554, 927 Chandler St, Madison, WI 53715.

ALL 7" US POSTPAID! Fastbacks "Wrong Wrong Wrong" UK import $5 each. Gas Huffer/ Fastbacks UK import different cover! $4 each Skrewdriver "Antisocial" UK Chiswick original (available in quantity!) $6 each Mummies/ Wolfmen split double. $6.50 each Drunks With Guns "Superstar" clear $11 each. Mudhoney/ Gashuffer red vinyl $11 each. Yummy "Fix" green vinyl $6 each. John Mathies, PO Box 23184, Seattle, WA 98102 or call (206) 285-4615.

ALL 7" US POSTPAID! Sub Pop: Dwarves (white) $25, Big Chief (white) $23, Fugazi (green) $56, Mudhoney "Gift" (purple) $11, Dickless (green) $11, Sister Ray (green) $16, Urge Overkill $26, Gories (red) $11, Skinyard (white) $15, Melvins/ S.P.B.T. (Boner) color $21. Japanese Oi: Gruesome "Armour and Greed" $13, Eastern Youth "Skins and Punks" $10 + more to John Mathies, PO Box 23184, Seattle, WA 98102 or call (206) 285-4615.

HOW DO WE ROCK, monthly 12 page newsletter covering HC/ SxE in UK/ Europe. Wanted: news from USA and elsewhere. Taking adverts, material for reviews. #3 out now. UK 20p + SAE, Europe $1, world $2. How, c/o 1 in 12 Club, 21-23 Albion St., Bradford BD1 2LY, England.

SURE HAND VEGAN SxE zine is looking for these zines: Crimewave #1 and 2, Stormstrike, Crunchface before #8, Straight Out before #9 and also Raid live tapes, photos. Sure Hand #1 out end July with Ironside, Statement (UK). Sure Hand, c/o 1 in 12 Club, 21-23 Albion St., Bradford BD1 2LY, England.

FOR SALE. BEST OFFERS. Yes LA. Viletones "Screaming Fist" promo w/ newspaper sleeve. Bad Brains "Rock for Light" test press, Fear "Fuck Xmas", Pistols promo pack w/ glossies, Really Red "Teaching" sealed new strings, Drunks With Guns "Songs from the Album" 7" (only 40 made), Dwarves "Satan's Crank" demo (original), Controllers "Slow Boy" 7". Serious offers to Randy, 3468 S. 119th, West Allis, WI 53227.

BEST OFFERS: CIRCLE JERKS "Wonderful" autographed, Chaos UK Japanese LP on Vap, Poison Idea "Filthkick", 7 Seconds "Crew" autographed, Punk & Disorderly #3 on splattered wax, Turn it Around 2x7" sealed. Serious offers to Randy, 3468 S. 119th, West Allis, WI 53227.

INSOMNIA STRICKEN 18 year old male would like to hear from anyone-anywhere. Into Sonic Youth, Gorilla Biscuits, OpIvy, Velvet Underground, Rollins, Buzzoven, Fugazi, ska, skating, and local punk/HC. Also do my own zine called Liquid Mushroom. Interested in making tapes of local music to trade. Will answer everything. Marc, 1919 Layton st., Crofton, MD 21114.

TOO MUCH JOY fans! Check out JovBuzzer fanzine, featuring band news, history full discography, analysis, contests, and more neat-o stuff! $2.50 a sample. $8.64 for four more. Payable to: Clive Young, 2 Detmer Ave., Tarrytown, NY 10591. Smash a glass!

S/W/M/ 22 would like to hear from Japanese females and others living in Tokyo, Japan. I may be moving there in fall '92. Information and photographs would be greatly appreciated. I'm into movies, books, hardcore with pop edge (All, Big Drill Car, Doughboys, etc.) and mail. Help me out! Shane MacKinnon/ 17-A Punchbowl Dr./ Halifax, Nova Scotia B3P-2C4, Canada. P.S. Anyone with similar interests write too!

DESPERATELY SEEKING Bartholamew Sullivan: What happened? Why won't you answer my letters? I opened my soul to you. We shared a bond stronger than love... or did we?. Were you pretending to be something you weren't? I need to know if you're still alive. Please write to me. If only to say goodbye. "I am screaming, can you hear me?" Denise

BISEXUAL GUY AND GIRL desperate for correspondence with other cool bisexuals. Into Skinny Puppy, Cure, NIN, Dead Kennedys, Jane's Addiction, Ministry, tattoos, piercing, etc. If you live around New Orleans or you're planning a trip there, write us! If not, write us anyway—we know you're out there! Damien & Raven, POB 24536, New Orleans, LA 70184.

THE DAHMER CONFESSION. The 180-page police report is just $15 ppd. Explicit details, graphic sex. Order from: Obscure Publications, POB 1334, Milwaukee, WI 53201.

CROSSING THE U.S. this September. Any spare floors for a night or two would be appreciated for this 22-year-old Screeching Weasel, Descendents, Bad Religion freak. Favour returned. Thanks. Steve, 27 Springbank Croft, Holmfirth, West Yorks, HD7 1LW, UK.

SMOKE/ALCOHOL free environment: SE hardcore, ska or industrial bands interested in playing the u'o Wisconsin Union (south) call, write and send tapes. Does not guarantee a show. We're given limited funding. Do my best. From here possible hook up for show in Quad Cities (aka Davenport, Iowa) usually good turnout. Tapes will go to local station. Julie (608) 251-2554, 927 Chandler St., Madison, WI 53715.

FOR TRADE! I have: Gudoin 1st 7", Sakevi+Jojo "Mammalia" LP, S.O.B. 12" & 7" and split flexi, R.F.T.D. "Haragro" flexi, Googolplex 7", Confuse 7", RoseRose, Comes, Gastunk, Mess, Sekiri, Oi of Japan, YOT CB's 7", GB Live 7" & JapHC & Punk rare & more... (Over 150 items). Want: Dag Nasty "Trouble Is" promo black vinyl 12", Murphy's Law "Sit Home..." promo 12", HDG 7", Vision 1st 7", N. Approach 7", Rip 7", etc. Send your list. Takashige Okada, 2-120, Shimizu, Shikamaku, Himejishi, Hyogoken, 672, Japan.

HI DES MOINES GUYS, Trevor, Matt, Chad, Bill, Greg, and Ryan. Remember me, Niki, I'm Charity's sister. Well I'm bored and my mailbox is empty, so if you're ever in the same situation write me. Plus anyone else who is bored. 2418 Grove Ridge Dr., Palm Harbor, FL 34683. I promise to write back.

SINGLES FOR SALE. approx. 200 7's such as Cows, Cop Shoot Cop, Halo of Flies, Helmet, L7, Melvins, Mudhoney, Smashing Pumpkins, Agnostic Front, AOF, DRI, Iron Cross, Necroes, Ngative Approach, Youth Brigade. Send a SASE for a list to Hedlund, PO Box 580087, Minneapolis, MN 55458,-0087

COLUMBUS AREA record label, Haude Records, is looking for new artists to sign for independent vinyl releases. No boundaries. Girl bands encouraged to reply. No In Touch demos please! Haude Records 45 W. 10th Ave. Columbus, Ohio.

FREE RECORDS. Not quite! But now that I have your attention...I'm getting rid of my excess albums. Over 100 items are up for grabs. Many rarities from bands like MDC, Misfits, Necros, etc. Send your name and address for a list to: Shane MacKinnon/ 17-A Punchbowl Dr./ Halifax, Nova Scotia B3P-2C4, Canada. Hurry! Some items aren't gonna be around long.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!!

IMPOTENTSEASNAKES "Too Cool For Rock-n-Roll" Lp, Mudhoney "Every Good Boy" Numbered Picture Disc, No Fraud "Elected "7" Red vinyl, Genitorturers only 7" purple vinyl, Victims Family/Coffin Break split 7". Trade Only! Cory Hughes, 1117 S. Brink Ave., Sarasota, Florida 34237.

MY BRO AND MYSELF moved away to the Hillbilly Bible Belt (his fault). I'm 21, 5'11", 165, brown hair, brown eyes, into tattoos, females in Docs, individuals, body piercing (not myself). Please send letters, pictures, zines, whatever. Surprise me. Don, RFD 2 Box 1084, North Bangor, NY 12966. Check out my bro's ad. (518) 483-9048. Peace--not.

19-YEAR-OLD INDEPENDENT SKINHEAD. Recently moved from S. Florida to the Hillbilly Bible Belt. Why? I'm still asking myself. I left my crew and the girls who knew what "Skinheads" are all about. Skinner P., RFD2 Box 108-1, N. Bangor, NY 12966. What's up to the boys in Pitbullies, Lizard, and Meatlocker, and everyone else who deeps the faith.

ENTANGLED ORGANIZATIONAL STRUCTURE is now auditioning singers. We're looking for a Dave Duran, Noah (Blister), Nation of Ulysses, Scott (Neurosis) kinda voice, male or female. No racist or homophobic assholes please. We're based in San Jose but are willing to meet the right person half way. Call Brian at (408) 251-4385. Or write to me at 2912 Warrington Ave., San Jose, Ca. 95127.

AHELLACOOLLABELNAME is searching bands for an international compilation E.P. Totally No Profit Project #1 has to be autofinanced! Bands or contributors will have money back in E.P.s. Write for info: Manu Othelet, 48 rue J. Jaures, 59610 Fourmies, France.

HELP! I'm looking for C.D.s from the following bands: All, Big Drill Car, Doughboys, Descendents, Bad Brains, Dischord bands, etc. Will trade with vinyl in many cases. Contact Shane MacKinnon/ 17-A Punchbowl Dr./ Halifax, Nova Scotia B3P-2C4, Canada. P.S. Kim Carlyle in S.F. and Arjuna in B.C. please write, I lost your address.

WANTED: Dischord t-shirts, old Dischord records, any Nation of Ulysses paraphanalia, interviews, copies of Ulysses Speaks, etc. Please send your lists of stuff and what you want for it to Billy Michael, 7207 Dye Dr., Dallas Tx. 75248. R.I.D.N.O.U.

LOOKING FOR FOLKS from anywhere into anything to talk crap and have a laugh with. Also looking for industrial tape traders. My list is small but I have got tons of HC stuff. Your list gets mine. Send your letters, lists and occasional tables to Rob, PO Box 23, Middlesbrough, Cleveland, TSJ 4YZ, UK. PS. If you want your stuff distributing in the North of England please get in touch.

GAINESVILLE, FLORIDA!! I'm going back to school and looking for a place to live. I'm 26, vegetarian, and into leftist politics. Heavily influenced by Killing Joke, Chrome, Rollins, SST bands. Play guitar/bass. If you've got a cool house or co-op near campus contact: John Early, 6263 Midnight Pass Rd, Sarasota, FL 34242 or call (813) 346-2475.

SUPPORT THE SOUTH CARLONINA SCENE. Buy a record. Now available: Spigot's Scorched Tongue EP, Three Songs That Rock, red vinyl. Send $3 ($5 overseas) for the EP, $8 ($10 overseas) for the t-shirt. Closet Normal Records, P.O. Box 5724, Columbia, SC 29250. (803) 256-Norm.

STAND UP "Come Alive"-7" out now. It's hand numbered and in green vinyl. Need any more reasons to order it ? I'll tell you one: It sounds great !!! We also have: Step Into Nowhere-7", X-Large/Wornout-ALF benefit-7", Negative Approach live-7" bootleg. Prices are ppd: 5$ world 4$ europe. New Sleeper-7" (NY) out in August. Labels, let's trade! Mugglewump Records/Marianne Hofstetter/Dietlikerstr. 64/ 8302 Kloten/ Switzerland

FRAMEWORK is a hardcore band from Syracuse, NY. We have a 7" coming out on Upstate Records: $3.50ppd, 283 Betsinger, Sherrill, NY 13461, Pay to Dave Palmer. We also have extra material, including an edited DAT of a single song which could be used for a compilation. Labels get in touch. 101 Sycamore St. Apt.7, Liverpool, NY 13088.

RECORDS FOR SALE! Armslength 7", Point of View 7", Trial by Jury 7", Dead Image 7" (limited to 30). $3.50 pay to Shane Durgee. Reflection Records, 101 Sycamore St., #7, Liverpool, NY 13088. Bands and distributors get in touch.

RAPID FIRE MAGAZINE--Issue #7 now out. Reach into your pockets, pull out two dollar bills, put into envelope, and in one week you will have your copy. Bands and fanzines keep those materials coming! RFM, RD#2, Box 3370, Bristol, Vt. 05443. $2.00 postage paid.

WANTED: 7"ERS by The Ramones, Crime, Damned, D.O.A., and others. Have: Fix, Lewd, DWG, early Sub Pop, Jap. stuff, and more. Write to: David Ring/ Magnolia Glen Dr. / Valencia, Ca. 91354.

I LOVE PUNK GIRLS! 23-year-old punk boy artist, novelist, educator seeks fascinating female, age 19-24, in the New Albany/Clarksville/ Jeffersonville, In. area for companionship and fun. I'm more John Doe than Sid Vicious, but what the fuck?! All letters get answered. Your picture gets mine. Tom, P.O. Box 804, Jeffersonville In. 47130.

WANTED: GG ALLIN/ANTISEEN Lp, Judas Bullethead— If they itch 7", RKL— dbl. live Lp, RKL— lifestules of RKL Lp. will trade or pay jeff skipski, 5150 w. eugie ave. apt 1063, glendale, az 85304

PLEASE SEND US a stamp for our small but growing list of affordable neat stuff— boots and ltd. 7", etc. from well-known bands. Write to: Filmland, 2611 Via Campo, Suite 228, Montebello, CA 90640. Formerly V. Street.

TROUBLEMAN PUBLICATIONS presents a brand new book by David Saulnier. The Short Man Complex is available for $4 ppd in the U.S. Canada/Mexico add $1. Elsewhere add $3. Troubleman Publications, P.O. Box 10393, Alexandria, VA 22310. Make payments out to David Saulnier.

SALE/TRADE: Demob, Insane, Discharge, BGK, Partisans (Lp and 7"s), Fartz, Blitz, Attack, Peter and Testube, Violators, more send stamp: Jason/4206 228 St. SE/Bothell/ WA 98021. Call M, Tu, W P.S.T. 9 am to 1 pm only! 206 486-8909

GORE, and more. Goat needs your contributions. Artwork, poems, stories, comix, road kill pix, real life tragedies, freaks, movie reviews. Anything dealing with serial killers, satanists, cannibalism, splatter movies, self mutilation, gruesome clippings, necrophilia, and other twisted items. I'll print just about anything. Free issue to all contributers. Goat c/o S. Lopez 9253 Birch St. #1, Spring Valley, CA 91977.

ORPHELIA'S DREAMS wants you! I need your dreams, sexual fantasies, moanings, groanings and bloody Tampax. Send obscene mail to: Ophelia's Dreams c/o Zusu Flyn/ 139 Gill Way/Benicia, CA 94510. P.S. Don't call the number, it's disconnected.

A ONE WAY TICKET to hell can be yours for only 11 bucks, when you order a shirt from S/M Graphics. Something to offend everyone, guaranteed! Send 2-29 stamps for our 20pg catalog of Sickness. S/M, POB 10701, Bradenton, FL 34282-0701

LIFE SUCKS, then you die. But in the meantime, Buy one of our fucking shirts!! Send 2-29 stamps for our 20pg catalog with enough stuff to make even yer grandma puke. Write-S/M Graphics, POB 10701, Bradenton, FL 34282-0701 Kill Tipper Gore.

GG ALLIN T-shirts!! S/M Graphics has 3 designs, including a brand new one drawn by the Master himself. Show yer support for the true leader of RNR, by ordering one of these killer T-s. Or send 2-29 stamps for our 20pg catalog and see for yourself why S/M is THE most hardcore source for shirts around!! S/M, POB 10701 Bradenton, FL 34282-0701

ITCH THIS! Is anyone out there into making and trading 60 or 90 minute tape compilations of punk/ hardcore/ ska/ noise/ general weirdness? Show me your favorite music and I'll show you mine! Send to Evil Jesus at 4959 Frontenac Road, Trumansburg, NY 14886.

WANNA COMMUNICATE? FANZINE. Interviews with Go!, Blake Babies, Hell No, Bewitched, Animal Crackers and some little kids. $1.75 ppd. 1st 100 zines come with Sleeper EP (on Tragic Life records) available for $4 ppd cash or checks to: Mike Simonetti, 16 Willow Street, Bayonne, NJ 07002.

CROTCH LAPPERS! Looking for live Samiam audio/ video, especially winter '92 in DC. Will buy or trade. Joe, 12-D O'Daniel Avenue, Newark, DE 19711.

ANY GIRLS OUT THERE not into MTV's "120 Minutes"? Twenty-one year old guy into cry-core, hard-core, cigarettes, trail mix and enemas seeks correspondence. Joe, 12-D O'Daniel Avenue, Newark, NJ 19711.

SUBPOP: I'M LOOKING for these 7"s...Blood Circus "Two Way Street", Swallow "Guts", Tad "Daisy Chain", Helios Creed "Nothing Wrong", Das Damen "Sadmile", Lazy Cowgirls "Lorretta", Love Battery "Between the Eyes", Lonely Moans "Shoot the Cool". Mark, 118 Monsen Road, Concord, MA 01742.

WANTED: PAVEMENT Slay Tracks EP. Would like to buy, but a recording will do just fine. Also, if anyone would like to tell me about any cool groups (of any style) in their area, please do. Brian C., 17912 NE 191st Cr, Brush Prairie, WA 98606.

DIE CONSERVATIVE DIE! Free 8-page role-playing game with purchase of Volkswhale/Tit Wrench 7" for $3! Send cash to Wheelchair Full of Old Men Records, POB 2143, Stow, OH 44224. Punk Rock = 79!

IT'S WEIRD, IT'S WILD, IT'S Psychotick T-shirts! 4R booklet chock full of Disease, Violence, Sex and general weirdness of every sort, humor/satire and so on. Send a stamp 4R 86 image booklet to Psychotick, POB 18205, Seattle, WA 98118-0205. Again, thanxs to everyone that bought our stuff and u MRR readers who responded.

TAPE CLASSIFIEDS

40 WORDS $2CASH ONLY!!!!

HOME STUDIO ARTISTS I want to contact songwriters/ musicians who record on low budgets. Groups, solos, hobbyists, any style, lo-fi...all ok. Purpose: creative and cultural exchange. No promises or strings. Increase your audience. Expand your network. Take your musical adventure one step further. Please, send a cassette...I'll reciprocate. Josho, PO Box 516, Mystic Island, NJ 08087.

DIG THE BOSTON SCENE! Collectable Video & Audio - original rare vintage performances by Boston's best bands: Volcano Suns, Prime Movers, Unnatural Axe, Nervous Eaters, and many more. Full length live sets never before released! Recordings are authorized & bands receive compensation. SASE for catalog: Boston Archives, PO Box 232, Newton MA 02165, USA.

WANT TO EXPAND your tape collection? I have several great sounding "homemade" compilations with all the best bands known and unknown. I have tons of industrial, hardcore, gothic and all other types of new music. Send me your "homemade" compilation tape and you'll get mine - I promise. Send tapes to Mike Pfeiffer, PO Box 4393, Troy, MI 48099.

TRADE HOME VIDEOS. We have some (for sale or trade), send us yours. Masterpieces not necessary. Anyone videotape their local riots? If you're interested then please get in touch, can't say much in a classified. Goose/Gonzo Homevideo, POB 26713, Minneapolis, MN 55426.

VIDEOS AVAILABLE! ON ALL WORLD SYSTEMS! Punk/Hardcore/Industrial/Movies too! Buttholes, L7, Misfits, Cop Shoot Cop, Thunders, Sisters, Rollins, Mudhoney, DicKkies, Cramps, Babes, Ramones 1992, Neubauten, Skinny Puppy, GG Allin, Current 93, SPK, Descendents, Steelpole, Nirvana, Smashing Pumpkins, Y.O.T., Bold, 7 Seconds, All, Sound Garden, Lunachicks, Lots More! Next day service! $1. Big List! 201-8534420, P.DeMattia, 8 Haddon Rd. Hewitt, NJ.07421-2329 USA

VIDEOS FROM MASTERS: Melvins, Helmet, Mekons, Wreck, Helios Creed. 120 minutes for ten dollars. Matt/ 60 Thompson Ln/ Nashville TN/ 37211. Trade for: My Bloody Valentine, Melvins, Dwarves, Rapeman, Fugazi, Hantarashi, Boredoms, Naked City, Mr Bungle, GG Allin, almost anything.

VIDEOS FOR SALE OR TRADE: 100s of shows from punk, hardcore, industrial. L7, Fugazi, Unsane, GG '91 and '92 shows, Helmet, Laibach '92 show, Shonen Knife, Skinny Puppy, Dwarves, Bad Religion, Pearl Jam, Green Day, Cows, Laughing Hyenas, Rollins, Jesus Lizard, Nirvana, Mudhoney, Janes, RHCP, Misfits, Soundgarden, Metallica, Murphys Law '92 show, Dayglos, SNFU, Hole, Lunachicks and many more. Write Merle Allin, 298 Mulberry Street #7D, New York, NY 10012. Call (212) 274-0803. Send $1 for large list.

GG ALLIN VIDEOS: For sale only. All new 1991 and 1992 shows with the Murder Junkies. All shows excellent quality from the masters. Don't settle for copies of copies of copies. Get them from someone who was there. Also GG t-shirts. Write Merle Allin, 298 Mulberry Street #7D, New York, NY 10012. Call (212) 274-0803.

HELMET: Live at the Trocadero, Philadelphia PA 3.24.-93. Great Sony WM-D3 master recording. 55 minutes total time. Get a first generation copy on Maxell XLII cassette for only $7.00 ppd. Foreign: add $2.00. Many other alternative/ metal/ hardcore live audios available, send two stamps/ IRCs for list. Cash/MO only to: John Dudeck, 9 E. Saylor Ave., Plains PA 18705, USA.

LOOKING FOR ANY VIDEOS, live recordings, photos, or demos by: Operation Ivy, Downfall, Rancid, Grimple, Crimpshrine, Scherzo, Monsula, or Fifteen!! Also looking for "Lame Gig" lp by Crimpshrine, or any t-shirts of Downfall, Monsula, Rancid, or the "Energy" cover of Op. Ivy. Send a list of what you've got and how much $$ you want for it. Thanx. Take care and smile! Jenni, 4195 Verna Dr, Brookfield, WI, 53045.

VIDEO/AUDIO trader wants to trade with others! I'm into Janes Addiction, White Zombie, Alien Sex Fiend, S.N.F.U., Non-Fiction, Hades, Lethal Aggression, Plasmatics & many more! Write to: Kevin, PO Box 5461 Laurel, MD 20726.

OBVIOUS DOUBT/punk band from Georgia with a good sounding 3-song tape for only $3. Send money orders to: Obvious Doubt, 1647Rainier Falls Dr, Atlanta, GA 30329.

INTO THE SISTERS OF MERCY, GBH, UK Subs, Sleep Chamber, the Nymphs, NoFX, looking for people 21 and over to trade tapes, videos, flyers, photos, etc. Also looking for stuff by the Imp Sea Snakes, and the See Man(SF) and Toxic Reasons, L7.. Billy, POBox 39158, Baltimore, MD 21212.

NEUROTIC GOTH GUY, 22, music keeps me alive but I have almost none. If anyone out there likes making mix tapes of thier favorite tunes, and could send me one, I'd be greatful, and could send some cool shit your way. Also: insomniacs, surrealists, goths, apocalypse watchers, truth lovers, please write: Dave Grave, 14 Rundel Pk. #4, Rochester, NY, 14607.

AUDIO AND VIDEO TRADERS. "Trade Contact" #1 available now. 8 pages A5. $1ppd. US$1 overseas. Send your list and wants for inclusion in #2. Also have a large list for trade. lots of punk, metal, thrash- any kinda music welcome. Kevin Craig, 18 Rhonda Ave, Willetton, WA, 6155, Australia.

ATTENTION BANDS: A Texas public access television show wants to air your videos. "Video Underground" showcases videos by underground/alternative bands from around the world. All bands sending videos will also appear in the video section of Eat Your Skin magazine. Video Underground c/o Eat My Video, Box 690903, San Antonio, Texas 78269-0903

MR. BUNGLE - WILL TRADE a live cassette (approx. 70 min.) for an original copy of the "OU818" demo. Send to S.L. Slow, PO Box 2366, Window Rock, AZ 86515. Also write to swap info about your Bungle collectables if you're also a Bungle fiend.

JANE'S ADDICTION AUDIOS for sale! Great quality! 3/10/89 Chicago, 90 minutes; 3/29/89 Seattle, 69 minutes; 1/6/89 Phoenix, 77 minutes; 5/1/90 Rhode Island, 65 minutes. Each only $5 ppd to Kevin, PO Box 5461, Laurel, MD 20726.

THE STRANGLERS Live in London 1977 and live in Cleveland 1978. 19 raw, hard songs from their first 3 LPs, available on chrome tape fro just $6.00 ppd. To: Dennis Defrenn, PO Box 443, Owosso, MI 48867-0443. Great Sound!

YOU WANT GRUNGE? How about Steppenwolf live in Sweden 1972? Way hot blues-grunge set, great sound, on quality chrome cassette only $5.00 ppd. to: Dennis Defrenn, PO Box 443, Owosso, MI 48867-0443. Grunge of the finest vintage.

MY PENIS SMELLS FUNNY! Don't take my word for it, hear for yourself. For new vocal/keyboard cassette recording by Earwig Spectre, please send $4.00 U.S. or $6.00 world cash or m.o. Checks to Dave Boyden not Earwig Spectre -- please! Send orders/correspondence: P.O. Box 8263, Fort Collins, Colorado 80526. Oh yeah, U.S. funds only, please.

CHICKEN DUTY FAGOT. Incredibly annoying live cassette. The sound of no hands clapping. Full color cover $3.50 EG The Poet: not genius rhymes and spews, poems about wives in woodchippers. $3.50. TPOS, 12 Mill Plain Rd., Danbury, CT 06811.

FEAR FEAR FEAR 6/24/92 live at The Ritz, NYC. 60 mins. (whole show) of great video from the master copy for $20 postage paid in U.S. Your copy on Maxell HiFi tape in stereo. You won't be disappointed! Money orders only payable to Rob, P.O. Box 106, Port Chester, NY 10573. Trades considered.

NOT A VIDEO: Independent filmmaker combines found footage and your song. Credit my work, and I'll reciprocate. Just send me a videocassette mailer and sufficient return postage. I'll provide the tape and ship it back to you. Archie Washington, 2163 Vestal Avenue, Los Angeles, CA 90026.

STOP, DON'T FUCK, gargoyles killing, Teenage limbless Torsos screaming for life scavaging amongst the body parts for morsels to eat. Dead christians. Cassette #4 only $4.00, video #1 only $12 postage paid: CNF, PO Box 9152, Va. Beach, VA 23450

VIDEOS: RAPEMAN, SWANS, ROLLINS, Godflesh, Clock DVA, Unsane, Neubauten, Oxbow, Nick Cave, God, Leatherface, Whitehouse, Angkor Wat, Jesus Lizard, Surgery, Laughing Hyenas, Helmet, Crawlpappy, Cows, Revco, NIN, Railroad Jerk, Babes in Toyland, Green Magnet School, A.S.F., Foetus, Silverfish, Hole, Wiseblood, DCD, Excel, Naked Raygun, Soundgarden. For large list, send 2 stamps, $1 or long SASE to Karl @ 550 Larkin #302, San Francisco, CA 94102-3312.

SYSTEM ADDICT! KILLER original funky metal band. 5-song demos only $5 ppd. Stickers .50, t-shirts (L/ XL) $12 ppd to Sea Monkey Records, PO Box 5461, Laurel, MD 20726.

RAPEMAN VIDEO: Germany 11/1/88, 45min. Jesus Lizard: SF, CA 6/24/92 65min. - SF, CA 10/11/91 85min. Surgery: SF, CA 6/5/92 53min. Laughing Hyenas: NYC 6/18/92 53min. Alice Donut: NYC 6/17/92 62min. Railroad Jerk: NYC 6/20/92 53min. Unsane: SF, CA 5/4/92 & 5/5/92 40m/36m. All Master Quality! $25 for 120 minutes... Send cash or MO to Karl U., 550 Larkin #302, SF, CA 94102-3312. Overseas & Canada add appropriate postage.

VIDEO FOR SALE: Helmet/L7 (1991), Mr. Bungle (1991)/ Testament/Nine Inch Nails, COC (1986)/Circle Jerks? Negative Approach. All good quality, on sony tape. About 2 hours long. $10 postpaid each or 3 or more $8 each. Also have Gwar and Poison Idea live video. Will accept trades (write or call first). Jason, 821 Dressler, Rochester, MI 48307. Phone: (313) 651-5376.

UNDERGROUND VIDEOS. Rare footage of Discharge, English Dogs, Sheer Terror, Embrace, Rites of Spring, Type O Negative, Carnivore, Bolt Thrower, Carcass, Entombed, Deicide, Cro Mags, Slap Shot, Biohazard, Mentors, Pentagram, etc. Mike, P.O. Box 226, Merrifield, VA 22116-0226.

WANTED BADLY: A video/audio copy of Live Sex Acts. June 22nd show at Crampaws. Must include the bands bootstomping of fascist security gorilla. I will pay 20 bucks for video or trade other L.S.A. bootlegs for audio. Also seeking to trade any tapes of Dongbreath, Barfing Poodle or Visible Panty Line. Spike, 514 Ave. F, Redondo Beach, CA 900277

DEMOS WANTED: ANTISCHISM, Rude Awakening (Philly), Burning Witches, Sin 34, Ill Repute, AOD, Life Sentence, Follow Fashion Monkeys, Satan's Cheerleaders, Kreig Kopf. I have demos from: 7 Seconds (both), Bad Brains ('78), Christ on Parade, Verbal Assault, Gorilla Biscuits, Larm, Operation Ivy, Youth of Today. Your list gets mine. Matt Nicolai, 154 High Street, West Orange, NJ 07052. (201) 325-8527.

LOOKING FOR 10,000 MANIACS on Arsenio Hall show, and The Young Ones episodes, on videotape. Joy and Lucy, write back. Also I'm looking for live/radio/demos/ videotapes of Sludgeworth, Crimpshrine, Jawbreaker, Samiam. Write to Matt Foote, 7781 N. Avenida de Carlotta, Tucson, Arizona 85704.

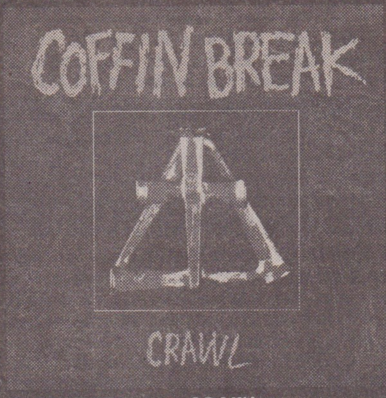
IT'S A BIT LATE, but it's finally available. If you're interested in seeing both the audience & kops' camera views of a riot that would never have happened had it not been for the Orange Police Dept., send a VHS tape and return postage (or $6 cash) to Worldwide Music Union, POB 2246, Anaslime, CA 92814. (714) 647-2307.

FEAR FEAR FEAR 6/24/92 Live at the Ritz, NYC. 60 min. (whole show) of great video from the master copy for $20 postage paid in US. Your copy on Maxell HiFi tape in stereo. You won't be dissapointed! Money orders only payable to Rob, PO Box 106, Port Chester, NY 10573. Trades considered.

THE THROTTLEBOTTOM - Headache feedback with manic, slightly unplanned drumming, buzzing and breaking under a web of un-obvious politics, sung, whispered and screamed. Send us $1.50 (or a zine, demo, or record) and we'll send you some noise. 1349 Ford Road, Lyndhurst, OH 44124.

RARE AUDIO & video from around the world. Minor Threat, Misfits, Helmet, Monster Magnet, Nirvana, Pearl Jam, Love Battery, Fugazi, Operation Ivy, Screaming Trees, Replacements, tons more. Top quality/fast service catalog - 2 29¢ stamps. LB Audio MMR Box 1864, Royal Oak, Michigan 48068.

L7
86401 LP/CD/CS



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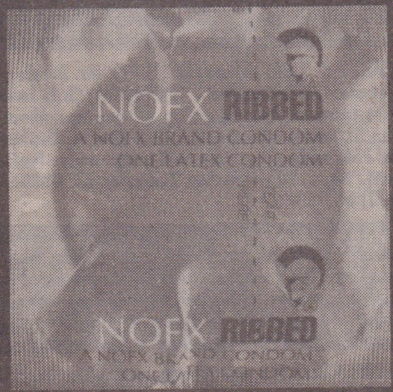

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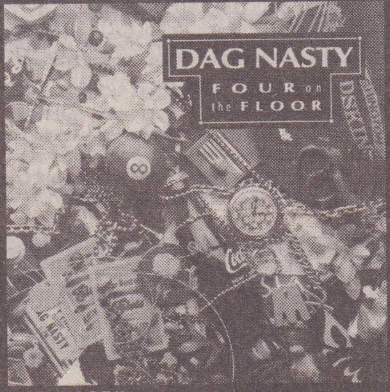

DAG NASTY
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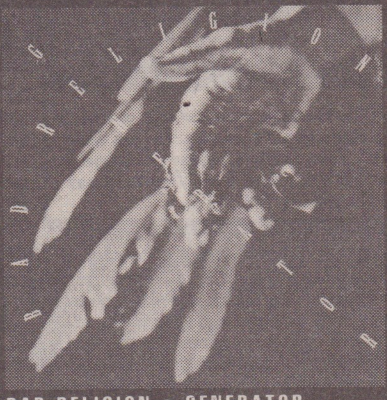

BAD RELIGION • GENERATOR
86416 LP/CD/CS

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Photo: Glen E. Friedman

SSD

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SSD-CS	"Power" Cassette $7
SSD-CD	"Power" Compact Disc $10
SSD-T-Shirts	SSD L.A. Raiders Silver Boldtype 100% Cotton Black T-Shirt $10
SSD-LS	Long Sleeve T-Shirt $15
SSD-HS	Hooded Sweatshirt w/ White Tassles $25
SSD-7Inch	"Jolly Old St. Nick"45, Red Vinyl 200 Made, Classic SSD Cover Design By Lethal $6
SSD-Poster	Intense Phil In Phlash Print, Live At VFW Hall w/Minor Threat, Necros, Meat Men $6 U.S., $8 Overseas, Comes in Tube

TAANG! RECORDS

U.S. add $1.00 for first item and $.50 per item thereafter
Europe surface add $2.00 for first item and $1.00 per item thereafter
Europe air mail - double surface rates

P.O. Box 51 Auburndale, MA 02166 Phone 617/876-2411

NOMEANSNO

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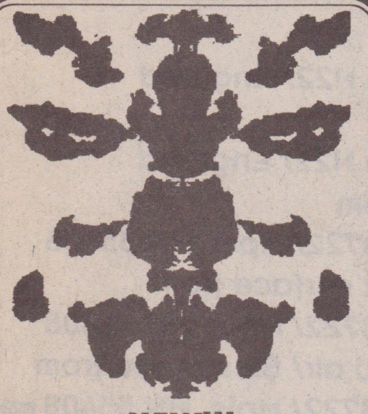

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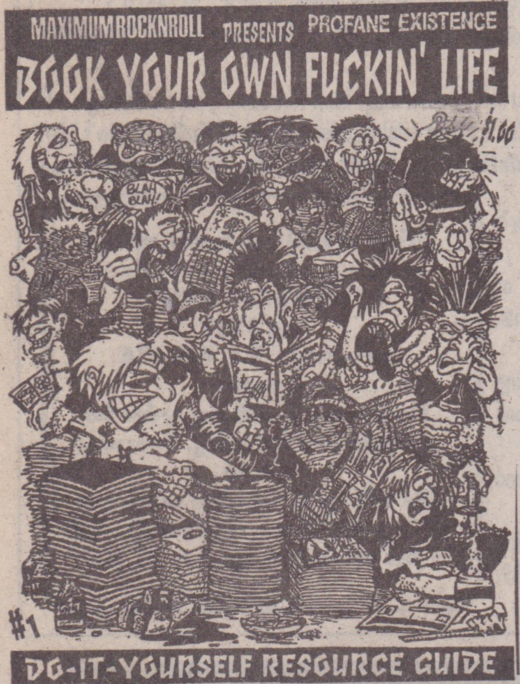

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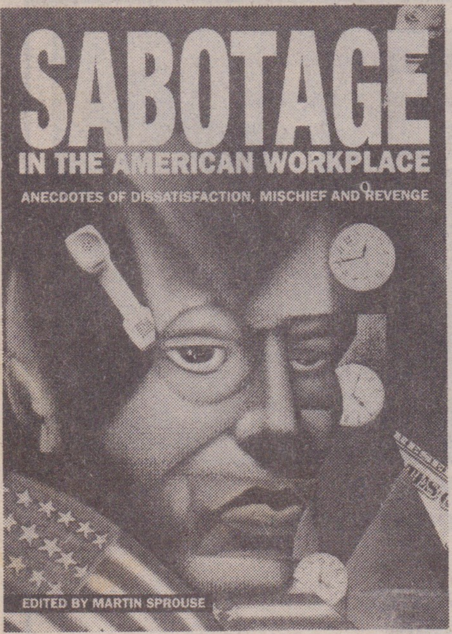

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